

MUSICAL AMERICA

Vol. XXVI. No. 10 NEW YORK

EDITED BY

John C. Freund

JULY 7, 1917

Ten Cents per Copy
\$3.00 per Year

STANDARDIZATION PLAN ADOPTED BY MICHIGAN TEACHERS

Association Will Confer Degree Upon Members Taking Its Examinations—Mrs. W. S. Rowe of Grand Rapids to Head Work of Organization Next Year—Ernest Kroeger Discusses Evolution of Music—Both Local Musicians and Those from Other Cities Join in Presenting Admirable Concert Programs—Convention Hears John Powell in Closing Recital of the Meeting

GRAND RAPIDS, MICH., July 1.—A definite plan for the standardization of music teaching was worked out in the convention of Michigan teachers, held here on June 25-27, when it was decided to confer a degree on all teachers in the association who take the required examination. These examinations will not be compulsory, but will give a definite standing to the teachers upon whom the degree is conferred. Three hundred delegates, representing the Michigan Music Teachers' Association, gathered for the annual convention, which opened Monday evening with a reception at the St. Cecilia Club house, Mrs. W. J. Fenton acting as hostess.

The first program was given Tuesday afternoon at "Lakewood," the home of Mr. and Mrs. Benjamin Hanchett, where pupils of the Travis Dancing School presented a dance pageant and the chorus of the St. Cecilia Club sang, under the efficient leadership of Harold Tower. Following the out-of-door program at "Lakewood," the delegates were entertained at the Ladies' Literary Club house, by a song program given by Mrs. W. J. Fenton, soprano, and Mr. W. H. Fenton, tenor. Mrs. Fenton's singing was most satisfactory, distinctive for tasteful phrasing and clarity of enunciation. Mr. Fenton's robust tenor is always warmly welcomed. Mrs. Monroe Dunham supplied exemplary accompaniments.

Tuesday evening the convention was formally opened at the St. Cecilia Auditorium, with addresses by Mayor Philo C. Fuller and Jennie Stoddard of Detroit, president of the association. The latter spoke of the cultural value of music and its relations to life. W. H. Beard spoke of the Chicago plan for giving high school credits for applied study under outside teachers. A musical program by Grand Rapids musicians, Mr. and Mrs. Ottokar Malek, pianists; Alexander Sebald, violinist; Florence Eckert, dramatic mezzo; Mrs. Thomas Ford, soprano, and Mrs. Monroe Dunham, pianist, appeared.

The piano work of Mr. and Mrs. Malek was one of the interesting features of the evening. The Mozart Sonata, No. 5, for violin and piano, by Mr. Malek and Mr. Sebald, was another special feature. Mr. Sebald's clear, ringing tone added special interest to the performance. Mrs. Dunham's playing was marked by technical brilliancy, splendid rhythm and unusual dynamic force.

Mr. Harold Tower, accompanist, was an inspiring background for the singers.

Emphasize Work in Schools

Wednesday morning Mr. Earl V. Moore of the University of Michigan

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Popular Soprano, Who Has Had Conspicuous Success as a Concert Artist. A Striking Example of the American Musician Who Has Won "on the Merits." (See Page 8)

SETTLE ROW OVER ORATORIO DIRECTORSHIP

Walter Damrosch's Appointment Is Confirmed Despite Stormy Indignation Meeting

The Board of Directors of the Oratorio Society met last night. The announcement previously made of the engagement of Mr. Walter Damrosch holds good. The contract has been entered into, and he will be the conductor of the society for the coming season. The chorus of the society will be increased by 100 members and rehearsals will commence early in the fall.

The above statement was issued on Saturday by Edward Kellogg Baird, chairman of the executive committee of the Oratorio Society of New York.

This definite action followed a meeting on Thursday night at the Carnegie Lyceum attended by many members who

had united in protesting against the dismissal of Louis Koemmenich as director. The story of the discord in the Oratorio Society and the events leading up to it have already been told in *MUSICAL AMERICA*.

From nine o'clock until nearly midnight the members who attended the indignation meeting strove with eulogistic speeches and resolutions to take some concerted action that would change the final decision of the committee in the appointment of a director.

An alleged arrangement that a choirmaster was to rehearse the singers, and that Mr. Damrosch would personally take up the direction after these preliminary rehearsals, was particularly obnoxious to those present, Mr. Koemmenich having directed all rehearsals previously.

Mr. Baird, of the executive committee, then addressed the dissenters and explained to them that any resolu-

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PLAN MOVEMENT TO PLACE NATIVE OPERA ON A FIRM FOOTING

Reginald de Koven Discusses Aims and Ideals of New Organization, of Which He Is Chairman—Committee Includes Prominent Composers and Dramatists—All-American Operas Only Will Be Produced

IT was announced on Sunday, July 1, that a concerted movement is planned by American composers, dramatists and leaders of national, civic and musical organizations, for the production of American opera and other native music in the English tongue, and that this movement will be formally launched in the near future.

While the offices of the organization directing the movement will be in New York, its incorporators represent all sections of the country. Reginald de Koven, the composer, is chairman of the National Committee of Organization, its other members being:

Charles W. Cadman, San Francisco; John Alden Carpenter, Chicago; George W. Chadwick, Boston; Frederick S. Converse, Boston; Arthur Farwell, New York; Henry Hadley, Boston; Mrs. W. A. Hinckle, Peoria, Ill.; Percy MacKaye, New York; Douglas Malloch, Chicago; W. J. McCoy, San Francisco; Joseph Redding, San Francisco; Mrs. Frank A. Seiberling, Akron, Ohio; Lee Shubert, New York; John Philip Sousa, New York; Mrs. William D. Steele, Sedalia, Mo.; Mrs. D. A. Campbell, Chicago; David Stevens, New York, and Max Rabinoff, New York.

All-American Works Only

According to its announcement, the policy of the organization is to produce throughout the United States operatic works by American composers and dramatists only, acted and sung by an all-American company, with an all-American orchestra, chorus and ballet.

"It is evident," said Mr. de Koven, "that American music never will be definitely developed by the employment of the foreign artist and the performance of foreign works. Italy, with less than a third the population of the United States, possesses sixty-three producing opera houses. The music of Germany and France has been made familiar to the world by its endorsement at home. Russian opera, similarly encouraged, now is being sung internationally in increasing measure year by year.

"Of all the great music-loving and music-supporting nations of the earth, America alone, until now, has made no material effort for the encouragement of her native and natural musical genius.

"We have spent millions to hear foreign singers and declined to hear our own."

Coalition of Interests

Mr. De Koven continued: "The different interests which have been working separately to correct this condition now have been brought together in one organization. They are all inspired by the same ideals, the one essential hitherto lacking being co-ordination in one definite, practical plan.

"This union of forces constitutes the most forward step in the development of American native music in the history of the country. The American composer and dramatist of a really notable work are now assured proper presentation, and

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STANDARDIZATION PLAN ADOPTED BY MICHIGAN TEACHERS

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gave a talk on the organ. That the public schools of Grand Rapids are making an effort to create for the next generation a musical audience was the statement made by John W. Beattie, supervisor of music in the public schools.

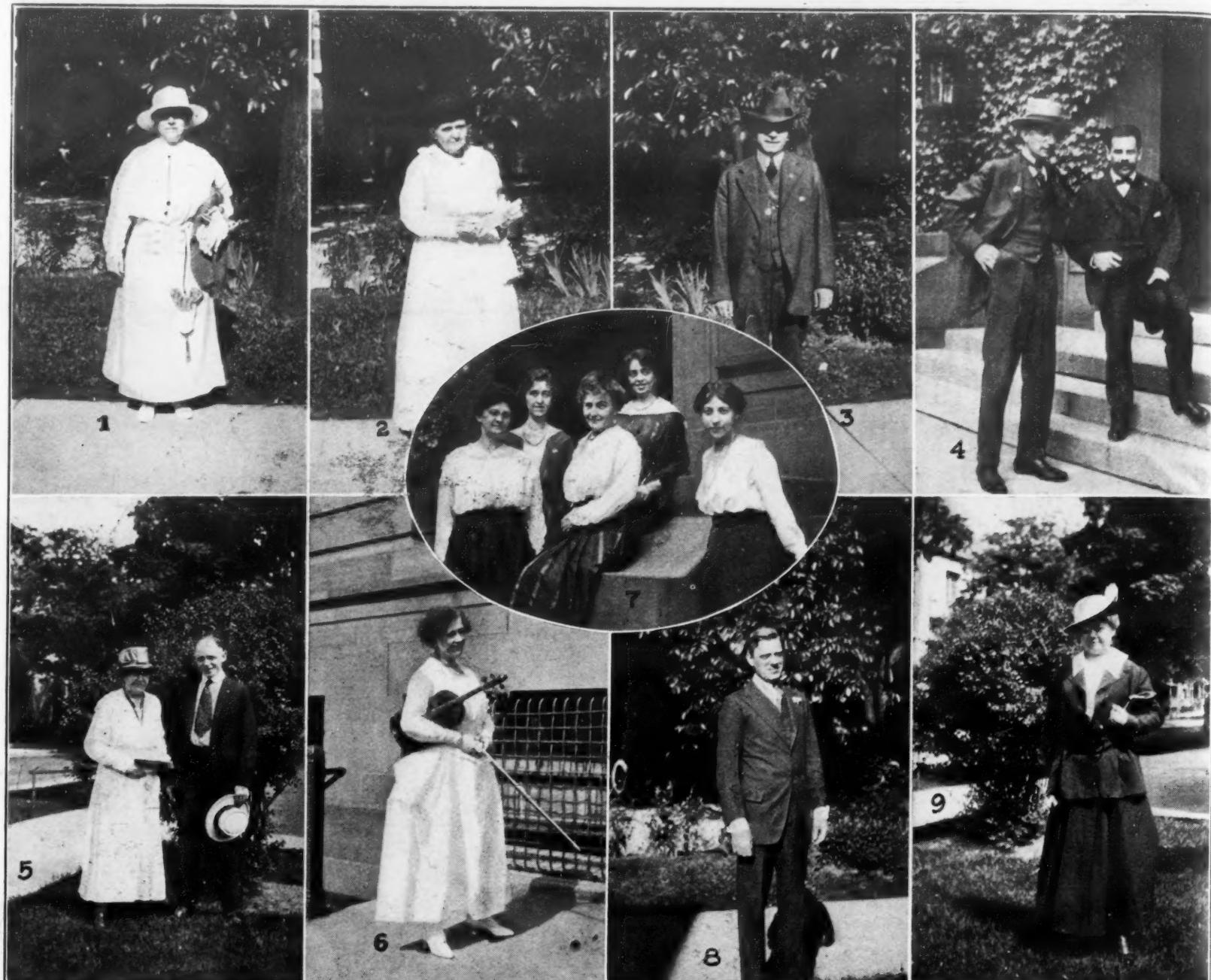
Wednesday afternoon a concert was heard, the following artists participating: Mrs. Josephine Swickard-Smith, soprano, of Detroit; Clara Eness, pianist, Olivet; Mrs. Anna Dexter Gray, contralto, Ypsilanti; Mrs. May Leggett Abel, violinist, Detroit, and Francis A. Mayhew, Detroit, pianist. Mrs. Gray created somewhat of a sensation. She possesses a beautiful voice and her intonation was constantly sure. Mrs. Abel and Mrs. Mayhew played the Sonata in G Minor by Wolf-Ferrari, for violin and piano, grasping the spirit of this splendid work admirably. The entire program received hearty applause.

After a short intermission Ernest R. Kroeger, from St. Louis, Mo., gave a piano lecture-recital. Mr. Kroeger spoke in a most interesting way of the different periods in the evolution of music.

A fine recital was given on Wednesday evening by Charles Trowbridge Tittman, basso, of Washington, D. C., accompanied by Mrs. Louise Unsworth Cragg, Detroit. Mr. Tittman invited confidence at once, his big, resonant voice adapting itself to the diversified moods through which his program traversed. Mrs. Cragg adapts her moods to the singer perfectly.

Work for Standardization

Thursday morning a business meeting was held, at which Mrs. W. S. Rowe, Grand Rapids, was elected president; Carl Anderach, Grand Rapids, vice-president, and J. G. Cummings of



1, Mrs. William Rowe, President of the Michigan Music Teachers' Association; 2, Jennie Stoddard, Retiring President; 3, J. G. Cummings, Secretary Michigan Teachers' Association; 4, Ottokar Malek, Pianist, and Alexander Sebald; 5, Eva Hemingway, Representative of "Musical America," and Earl Moore, Who Lectured Before the Convention on Organ Music; 6, Mrs. Mary Leggett Abel, Violinist; 7, Lansing String Quartet, Seated, Mrs. Marvin Kedize; Left to Right, Irene Cooper, Florence Birdsall, Mabel Terry; 8, William J. Fenton, Tenor Soloist; 9, Mrs. Edwin S. Sherill, Chairman of Program Committee



St. Cecilia Chorus of Grand Rapids, Harold Tower, Conductor

Saginaw, secretary; M. W. Chase, Hillsdale, treasurer.

The association adopted a plan for the conferring of a degree upon all teachers in the association who take the required examination. Special examinations will be held for teachers of piano, organ, voice, violin and public school music. Examination in musical history, harmony and theory will be essential to all who receive the degree. An examining committee will be appointed and certificates issued to those who successfully fill the requirements. Examinations are not compulsory, but will give a certain standard to teachers upon whom the degree is conferred.

The association also voted to join the Michigan Federation of Musical Clubs, co-operating with its work. It also voted in favor of the proposed war prohibition measure, with only three dissenting votes.

Lansing Musicians Heard

A quintet for piano and strings was a feature of the Thursday afternoon program. This quintet represented the Matinée Musicales of Lansing, the members being Mrs. Kate Marvin Kedizie, piano; Florence Birdsall, violin; Irene Cooper, second violin; Mable Alden Ferry, viola, and Ella Birdsall, cello. Individual successes were won by all five artists for their fine appreciation of the winsomeness and dynamic contrasts of their text.

Mrs. Elizabeth Walker, soprano, from Jackson, sang from "Il re pastore," Mo-

zart, in an appealing manner, winning much approval from her audience. Elizabeth Ruhmann of Detroit was a capable accompanist.

Howard C. Porter, baritone, from Williamson, sang in splendid manner a group of songs by American composers. Thelma Newell, violinist, from Fenton, played the Romance, Op. 26, of Svendsen in a most satisfying way, and Mina Redman, pianist of Detroit, completed the program of the afternoon; her work won distinction for brilliancy of technique and intellectual interpretation.

Thursday evening a program by John Powell, pianist, closed the convention with a superb climax. Mr. Powell's richness of tone, virility, subtlety, finesse and glittering abandon fascinated and held his audience spellbound to the end of his unusual program.

EVA HEMINGWAY.

John McCormack Sings at Unveiling of Emmett Statue in Washington

WASHINGTON, D. C., June 29.—At the unveiling of the statue of Robert Emmett in the National Museum, John McCormack, tenor, was heard in a short program of Irish songs and a stirring presentation of "The Star-Spangled Banner." The company present was limited by invitation and included the President and Mrs. Wilson, members of the White House household, and many from diplomatic and official circles. W. H.

Plans are under way to install a \$30,000 organ in the Brick Presbyterian Church, New York, as a tribute to Dr. Henry Van Dyke, who was until recently United States Minister to The Hague and for many years pastor of the Brick Church.



Cala Travis Dancers in Mardi Gras, a Dancing Pantomime. Left to Right, Harriet Blood, Rhea Kensey, Gladys Tuttie; Below, Mrs. Ethel Fitzgibbon

HOW MAY THE MUSICIAN BE UTILIZED IN WAR?

Shall He Be Drafted into the Fighting Ranks as a Soldier or Shall His Talents Be Employed as an Auxiliary Force to Help Win the Conflict? Prominent Men Give Their Views—Majority Urge Keen Discrimination in Assigning Artists to Tasks That Will Not Endanger the Future of Our Musical Resources

UNLESS a new spirit of understanding is injected into the administration of the Federal and State military draft laws musical art may be gravely demoralized in this country.

A wanton wastage, artistic and economic, is sure to result unless some action is taken for the conservation of music—and taken quickly.

Conservation of art is not a speculative theory, not a whimsical fancy; it is a tested, practical, utilitarian movement, recognized in every country of Europe, so far as we can ascertain. No steps have been taken in the United States as yet except in a comparatively minor way, although it is the general understanding among musicians, at least those whom we have come in contact with, that the nation will take action in this direction. There is no cause for alarm, there is really no doubt that we will follow the idea of France, Russia, England and Germany. In the chaos of war preparation it is natural enough that the musicians have been neglected. There have been plenty of opinions expressed publicly as to the necessity of conservation, but of official action there has been none, except in one important way, the military sanction of chorus work in the barracks. A word to the authorities from the musicians will probably suffice—who will take the initiative?

Enrolled as Militiamen

As the situation now stands all able-bodied citizens and declarants are to be enrolled in the fighting forces, under certain provisions. In New York State, where most of the artists of the country are located, all men between the ages of 18 and 40 are already enrolled in the militia service. So far as we can learn,



Eminent Musical Authorities Who Give Their Views on the Utility of Artists in War: No. 1—Cleofonte Campanini, Conductor (Photo © Mishkin); No. 2—Ernest Bloch, Composer; No. 3—Adolf Tandler, Conductor; No. 4—Walter Damrosch, Conductor; No. 5—Albert Spalding, Violin Virtuoso (Photo © Matzene); No. 6—David Bispham, Baritone (Photo by Waldon Fawcett); No. 7—Henry T. Finck, Critic; No. 8—Max Zach, Conductor

prepare for trench duty, probably to Mr. Grainger's great joy. But is he not doing the maximum of duty now, as an oboist, probably preparing to conduct his own bands, and as a soloist able to command large sums for benefit recitals? Under favorable circumstances the draft board members might have regarded Mr. Grainger circumspectly, suddenly have remembered that he was the inventor of the glorified "jazz" band, and quickly recommended him for general director of military music. But seriously, can we always hope for such favorable conditions and *must we rely on chance* to provide for the nation and its artists?

Lenient in Europe

The very presence of the unparalleled large number of European artists in this country is sufficient proof of the policy of the other nations. Many musicians,

at the front, Dr. Jacob tells me. This is not the place, however, to discuss the psychological or physical fitness of the artist; we are confining ourselves to the *utility* of conservation. It is interesting to note, though, that Germany has extended its leniency to the motion picture "stars," probably for simple psychological reasons: to help sustain the national morale. Now let us leave the Freudian side.

How can the artist serve best? Doubtless by the practice of his art rather than by the valor of his arm. The methods and means remain to be decided upon; there are many practical schemes evolved which require but a starting hand to make realities. For example, a certain American composer of prominence who knows perhaps every artist here has devised a method of "recruiting" musicians for war benefit purposes. Virtually every artist approached has signified willingness or eagerness to aid in this way.

Plight of Music Teachers

As another illustration of the need of concerted action, let us call attention to

the threatened plight of many music teachers. The physicians have taken steps through their central organization, the American Medical Association, to provide for the patients and families of the practitioners who are sent to the front. Certain doctors will look after the practice of their absent colleagues, turning over fifty per cent of the fees to the families of the absentees. This plan might, perhaps, be adopted by the multitude of teachers and artists in general; this is but a suggestion of the problems facing the embryo *War Council of Musicians*. Let us not be blind to a very real situation.

It has taken us many weeks to reach these representative musicians, and the list is yet far from being complete; but the appended statements, we submit, may be considered as fairly indicative of the views of the great body of artists in America and surely evidence that the best thought of the land will give thorough co-operation in conserving music, preventing futile wastage and promoting the cause of the nation.

ALFRED HUMAN.

THE TREND OF OPINION

Should Musicians Be Drafted Into Army Service?

Excerpts from the Statements.

CLEOFONTE CAMPANINI: *I believe the United States Government should give artists special consideration when drafted into the army or navy.*

ALBERT SPALDING: *It would be foolish to deny the inadvisability of putting into trenches a man who could render greater service to his country in another capacity.*

HENRY T. FINCK: *To enlist acknowledged geniuses would be a crime. They cannot be replaced.*

DAVID BISPHAM: *I think musicians should not be sent to the front where they would incur very great risk.*

WALTER DAMROSCH: *An intelligent government will in time of danger apportion to each citizen such work as he is best fitted for.*

ADOLF TANDLER: *All I know is that music and war have nothing in common and, from my own experience, that musicians generally have proven to be poor soldiers.*

ERNEST BLOCH: *Of course it would be more rational if one could spare the men of creative power.*

MAX ZACH: *I can see no reason why the musician should be released any more than a painter or sculptor or poet unless we look to music in the first place to arouse enthusiasm as well as to give comfort.*

Only Cowards Would Claim Exemption

By WALTER DAMROSCH
Conductor of the New York Symphony Orchestra

IN the broader sense of the word, I cannot see why artists should be "neutral." They owe the same duty to their country as other citizens in return for the protection which their country gives them and if military service is one of the duties, they should be willing to assume it.

On the other hand, this is not the only way in which a citizen can prove his patriotism, and an intelligent government will, in time of danger, apportion to each citizen such work as he is best fitted for.

There may come a time when Internationalism will represent the highest form of civilization, and it is the duty and privilege of the artist to work toward that end by making the art of one country known and understood by the people of other countries.

In the present war, for instance, I cannot see in what way our reverence for the greatest in German Art need come into conflict with our love for America if we remember that this war is political and not racial and that it is directed against the German Government and its policies, and not against the German people.

I have no patience with musicians who try to hide their moral and physical cow-

ardice by claiming the privilege of evading or avoiding military service in time of national danger on the plea that they are of a superior class which is not bound by the ordinary rules of loyalty and devotion to the country that shelters them and under whose protection they have been permitted to live and thrive.

The Musician Should Not be Released

By MAX ZACH
Conductor of the St. Louis Symphony Orchestra

THE question, "Shall musicians be exempt from military service?" does not seem to lend itself to a definite answer, unless it be considered just from the standpoint of the importance of the individual to the general public. Besides, who is meant by the term "musician"? The singer who is before the public—probably well known and missed if he should serve; the soloist, instrumentalist or the

men of all occupations are to be appointed to war service quite indiscriminately unless they fall under certain recognized classifications. Not every pianist or violinist or singer is as versatile as Percy Grainger, who has just given unconscious support to our efforts by enlisting as an oboist.

Suppose Mr. Grainger had been subject to draft (he was not, however) and had been summoned before a military board. If he were not able to wield some band instrument he would be expected to

notably from France and Italy, have been in actual service, it is true. But it is significant that many of these artists have been permitted to leave their countries.

A surprising leniency has been shown by Germany, we are informed by Dr. O. P. Jacob, our European manager, who recently returned from abroad. The attitude of the German Imperial Government toward the artists seems to be based on its estimate of the inadaptability of the musician for the rigorous life of fighting

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HOW MAY THE MUSICIAN BE UTILIZED IN WAR?

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orchestral musician? Many of the latter probably have enlisted even before registration date came and will be replaced in their several orchestras; in many cases, like woodwinds or brass instrument players, to the temporary disadvantage perhaps—yet replaced.

You say that some countries have released their artists from military service, still I am sure their military rosters are

brimful with names of good sound in the musical world. I can see no reason why the musician should be released, any more than a painter or sculptor or poet, unless it be that we look to music in first place to arouse enthusiasm as well as to give comfort. As to the artist's neutrality. Does it really go beyond the catholicism of the open-minded musician? Can he help his sympathies bending him one way or another as they do the ordinary mortal?

Why All Our Artists Should Participate

By ALBERT SPALDING
The American Violinist

THE question as to whether or not musicians shall be exempt from military duty in case of war covers a very broad ground, and cannot be categorically answered unless the nature of the war be specified. Wars, as we formerly understood them, were waged to sustain or advance the prestige of a dynasty, and but a small portion of the man power of the nation was mobilized for military service, and thus the exemption of artists of all kinds, as well as scientists, professors, indeed, all professional as well as a large part of the economic labor would be easy to understand and to defend. But a war which involves an ideal presents quite a different matter.

We have for nearly three years been witnessing the spectacle of an entire nation mobilized to fight in the interests of a military autocracy. The world was, indeed, fully prepared to see a united military Germany, and, perhaps, also a united economic Germany. Forty years of terrifying and increasing *Junkerdom* could arouse no other expectation in those who had any vision. But that German scientists, artists and philosophers should have so thoroughly lost their birthright to liberty of thought was at first deemed impossible, and there remained some of us who had faith that dissenting voices would be heard from within the Empire, until the famous statement of the "Ninety-Three" put an end to such hopes. Henceforth we commenced to realize that the Germany that IS had killed (for a time, at least) the Germany that WAS. And that the same spirit which sank the "Lusitania," set fire to Louvain, and bombarded the Rheims Cathedral had begun its foul work at home, years before, when the Prussian military weed had by pernicious growth destroyed the flower of artistic Germany; the descendants of Kant, Goethe and Beethoven completely melted by the burning fires of a modern Moloch to fashion a more complete suit of armor for the descendants of Frederick the Great.

Prussia, never famous for any except military Kultur, has succeeded in imposing her artistic sterility on Bavaria, on Saxony, on Wurtemburg and the other free German states and cities, after her political domination over them had been thoroughly established. And now that she seeks further conquests, artists must view with apprehension the danger to their art in the possible extension of the Prussian blight. We have welcomed here in America with gratitude all that Germany has sent to us in Art and in Science. And it has been with great reluctance that we have seen within the last three years a constant abuse of that welcome. Professors and scientists, not content in spreading the gospel of Kant and Helmholtz, have by their irrational and contradictory pleadings proved themselves more the special agents of the Kaiser than the apostles of the Germany we looked to for guidance.

Singers who came to us, ostensibly to carry the message of the great classics, have remained to celebrate the murdering of Americans and neutrals in hymns of hate. No, this is not a war as we have understood other wars to be. It is a "fight to a finish" for democracy, for the rights of small nations, and also for the very existence of arts for art's sake. For let no one, above all no artist, misunderstand what the triumph of the

Prussian idea means. It means that we may have close at hand here to-morrow what we have seen for three years in France, in Belgium, in Poland! It is for this reason, therefore, that we must rejoice in the thorough spirit with which all America is entering this world war of freedom. And let us mobilize all the forces of our great country, physical, mental and spiritual. It is no time to be neutral, no time to count the cost. One does not count the cost when the issue is right and wrong, life and death. Conscription is here. To be chosen by selective draft for work of one kind or another is the highest honor that can come to any man.

A wise administration is one which, in its selection of the men drafted, will consider their talents and adaptabilities in relation to the work at hand, and it would be foolish to deny the inadvisability of putting in the trenches a man who could render greater service to his country in another capacity. The ideal system would be one which would give the surgeons and doctors to the sick and the wounded, the engineers and inventors to scientific work, the linguists to the various departments requiring them, the artists to the very necessary—if less practical duties of inspiring and sustaining the courage of the nation.

But, of course, we cannot expect, or, indeed, hope for an ideal system, and many a man, and many an artist will find himself chosen to do work against which perhaps his entire nature may revolt, and for which he is absolutely unfitted. It is this man who does his bit without a murmur who is the real hero, and is it too much to hope of American artists that they will do it? I think not, for I should then deny my faith in the future of American art! It is with no spirit of adventure, or even hatred, except hatred for all wars, that we pledge our efforts *en masse* in the cause of this "war to end war," and every man and woman who dares aspire to the high title, "American," is going to do his or her share, whether it be with the gun or the pen; whether by physical or mental mobilization. Our neutrality, thank God, is a thing of the past. And America, true to her finest traditions, is giving the answer to those who presumed to insult our flag, and murder our women and children on the high seas. Let all our artists unite and voice in spirit and action the noble message of our President. And we can then feel that not only must "the world be made safe for democracy, but, also, it must be made safe for art."

Not Fair to Spare the Musician

By ERNEST BLOCH
Eminent Swiss Composer

I REALLY cannot see why musicians especially ought to be exempted from military service.

Of course, it would be more rational if one could spare the men of creative power—intellectuals, inventors, artists, etc.—who can be in the future of real social value for a whole country.

But, alas, war is the most irrational of human things and, after all, musicians are nothing more than other people. If a community is attacked everyone has the duty to defend the community. It would not be fair to have the one giving his life for his country and the other being spared.

Where the Musician Can Serve Best

By DAVID BISPHAM
Distinguished American Baritone

I DO not think that musicians should be exempt from military service, but I think they should not be sent to the front, where they would incur very great risk.

I think that a use ought to be found for musicians, doing good in some public service, giving music of a patriotic nature or a soothing character, as the case may be, for I believe that music will be found to be one of the great universal solvents and that it will help to bring even warring nations together.

To Enlist Geniuses Would Be a Crime

By HENRY T. FINCK
Music Critic N. Y. Evening Post

SHOULD musicians be sent to the front? I hardly think so, as far as true artists are concerned, and to enlist acknowledged geniuses would be a crime. They cannot be replaced.

The President has declared that helpers in this war are to be drafted according to their special qualifications—a most wise decision. In accordance with it, our best musicians must not be sent to the trenches because they can make themselves much more useful.

Urge Discrimination in Assigning Duties

By CLEOFONTE CAMPANINI
Director of the Chicago Opera Company

SHOULD artists be called upon to serve their country? This question has given rise to many different versions, and I give you herewith my personal views on this important situation, which is now confronting the United States Government.

The conservation of artists, as well as their works, should be a natural desire, and at first glance the solution of exempting artists from military service seems simple. However, it is more complex than most of us realize. On the one side is the fact that if our great artists are to be annihilated in the world's conflict, it will be an almost fatal blow to the fine arts of this country. On the other hand is the equally important fact that on the same basis exemption may be claimed for our literary, mechanical, constructive, inventive and scientific geniuses, who may also be classified as artists, thus arriving at a point of discrimination.

There seems to be no good reason for exempting artists as a whole from military service. There are great artists, also promising ones, whom we would wish to keep from danger, whose loss would be more than national—whose destruction would be an international calamity. I believe, in this respect, that the United States Government should be guided by the action of practically all of the European governments, and that is to give them special consideration when drafted into the army or navy. Such consideration would not need be in the form of absolute exemption, but in the finding of a particular branch of activity to which they may be more easily adapted, and to fit them for service in the interior of the country, or far behind the battle lines. From a careful study of the list of the fallen one will observe that very few, if any, of the great singers, painters, sculptors, musicians, poets, etc., have been killed.

As regards music it has become quite as essential to the life of the people in war times as in peace times, which is proven by the fact that operas, concerts, etc., in the belligerent countries of Europe have not been abandoned, and continue with almost the same activity as during the ante-bellum days. There is no form of art that will maintain the morale and spirit of men as music, be it instrumental, vocal or phonographic.

As to physical qualifications, an artist, although his duties have been of a more delicate nature than a laboring man, is just as fitted to become a good soldier as a carpenter, banker, conductor or office clerk. His artistic temperament would not be a detriment, it would seem to be an asset, as he would more readily respond to a charge than the man *sans* temperament and he would easier maintain the morale of his colleagues when enthusiasm is needed.

As it takes years and years of close study to develop an artist (I wish to exclude none of the finer arts—painters, sculptors, etc.), it does not seem reason-

able that the lives of such men should be among the first to be sacrificed on the field of battle, and they should only be called upon as a last resort.

As the American people have made such great sacrifices in the past to obtain the best there is in art, and have supported American singers, composers, painters, sculptors and musicians so heartily in the past, I can only hope that the American Government may seek ways and means to preserve the already famous American artists, as well as the young and promising youth who is about to make his name in the world of art.

Art is the result of years and years of study, creation, development and originality, and it does not seem just and fair that the same should be destroyed in a few months. To illustrate and more forcibly express my idea, I might mention that although a bed or a table are more useful in a home than a work of art, still no one would think of saving such articles from a burning home in preference to a painting, a piece of sculptured marble or other art object. Art is not national—that is, belonging to any particular nation; it is international.

PLAN MOVEMENT TO PLACE NATIVE OPERA ON A FIRM FOOTING

[Continued from page 1]

an adequate number of performances. The American singer is to be given an opportunity and an audience. The American people will be permitted to enjoy music in their native tongue and to contribute to its development.

It is a patriotic and historic movement, deserving universal American support at a time when, as never before, our national consciousness is awakening, and when we realize that in art, as in all things, America must take her high place among the nations of the world."

The New York *Herald* learns that J. Pierpont Morgan, Otto H. Kahn and Clarence H. Mackay have subscribed \$5,000 each toward the movement, and that the season is to begin in October, the repertory to include "The Canterbury Pilgrims," by Reginald de Koven and Percy MacKaye (produced last winter by the Metropolitan Opera Company), and three other new operas, one of which is by Messrs. Converse and MacKaye. Also—the *Herald* has it—when the organization goes on tour the route will be arranged by Lee Shubert, a member of the National Committee of Organization. Other details are not as yet forthcoming.

Lillian Decevee, a member of the choir of the Lafayette Avenue Presbyterian Church, Brooklyn, was married to Arthur Paulson on June 30, in the home of the bride's father.

A recent addition to New York's managerial ranks is Louise Horton, who has assumed the management of the Standard Booking Office, in Aeolian Hall.

PATRIOTIC CONCERT ELECTRIFIES 75,000 ON BATTLEFIELD OF LONG ISLAND

Greatest Crowd in History of Prospect Park Cheers Chorus of 5000 School Pupils, Sousa and His Band, Anna Case and David Bispham — Prima Donna Introduces Her Own Anthem—Art of Baritone Excites Intense Enthusiasm—Recruiting Takes Spurts After Unique Musical Demonstration—Proves Value of Artists in War

MUSIC has long been recognized as an indispensable factor in warfare, but the direct application of its overwhelmingly stimulating power was perhaps never more successful than on the scene of the Battle of Long Island, on the afternoon of Saturday, June 30.

The accessories were 5000 pupils of the Brooklyn public schools, John Philip Sousa and his band, Anna Case of the Metropolitan, David Bispham of the world, a regiment of militiamen, a countless number of Boy Scouts, a crowd, or rather an audience, of 75,000 persons, and a sun smiling on Long Meadow, Prospect Park. The event was a patriotic concert designed to encourage recruiting and to inaugurate Brooklyn's season of civic music. The whole occasion was the inspiration of W. L. Coghill, New York manager of the John Church Company. Fruits of Mr. Coghill's work: The largest outpouring of people in the history of Brooklyn parks (so the officials announced), a profoundly impressive outburst of enthusiasm, and a pleasant reminder of the public school music department's achievements. The chorus of elementary and high school pupils, dressed and seated so as to form a gigantic American flag, was under the leadership of Dr. Frank R. Rix, the director of music in the New York City schools.

Remarkable Recruiting Effect

The response of the men to the appeal of the martial music was quite remarkable from a recruiting standpoint, so we were told later.

Of course, it is impossible to analyze the full military value of the concert, no person could venture to estimate how many lives were changed, how many flocked to the recruiting stations.

Mr. Sousa, or Lieutenant Sousa, if you please, now that he is a Naval Reserve officer, arrived on the scene direct from Plattsburg. Judging from the tumult we should say that the children and the auditors recognized the steel-gray bearded man who is America incarnate in music of the martial kind. More clamor resounded over the grassy knolls as Miss Case and Mr. Bispham passed the improvised platform in the hollow of the historic meadow.

Sousa's Music Stirring

The band music was chiefly Sousa, which means that the crowd found one thrill after another. The program is given here:

March, Invincible Eagle, Sousa; Chorus, Columbia, the Gem of the Ocean, Shaw; Character Studies, "Dwellers in the Western World," Sousa; (a) The Red Man, (b) The White Man, (c) The Black Man; Chorus, Dixie, Emmett; Grand Promenade at the White House, Sousa; Solo, Our America (new), Anna Case; Case; Legend, Willow Blossoms, Sousa; Chorus, The Stars and Stripes Forever, Sousa; Scenes, Historical, "Sheridan's Ride," Sousa; Solo, The Battle Cry of Freedom, David Bispham; Root; March, The Boy Scouts of America (new), Sousa; Chorus, America, Smith-Carey; March, The Glory of the Yankee Navy, Sousa; (a) Salute to the Flag, (b) The Star Spangled Banner, Key-Arnold, Anna Case and the Chorus.

None of Mr. Sousa's numbers was more electric in its effect than his "Stars and Stripes Forever," which, after all, is better than most of our patriotic music.

Anna Case Thrills Throng

Not every singer can have an anthem exclusively her own. But Miss Case has



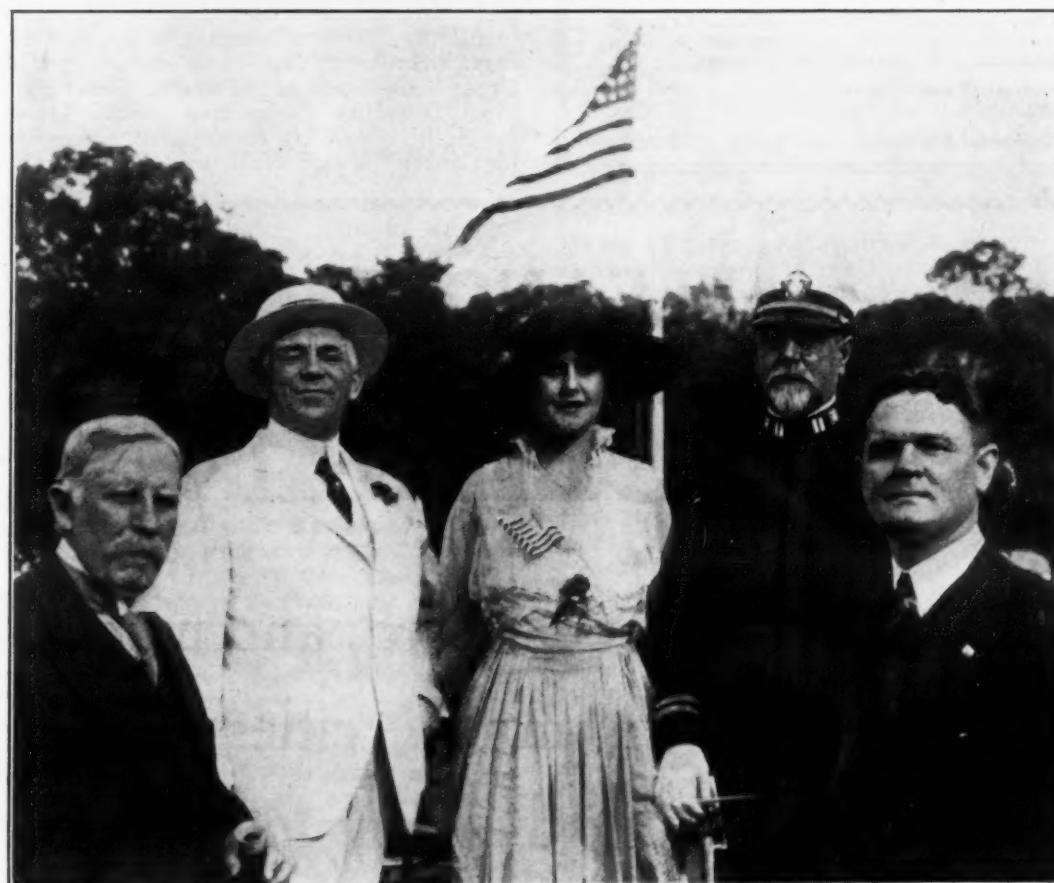
Anna Case Singing Her Own Anthem, "Our America," Before 75,000 Persons at the Patriotic Concert in Prospect Park, Brooklyn. Only a Part of the Chorus of 5000 Children Can Be Seen

It is "Our America," written and composed by the prima donna herself at eight o'clock one recent morning when she read President Wilson's war message.

Miss Case sang "Our America" (with the band, of course), once and then again. The tri-colored choral expanse was a bilowy sea of waving flags and treble cheers. The knolls sent out even louder

artist like Bispham spreads the message like Paul Revere.

The pictures we had made will describe the rest of the story better than any words; the spectacle of Anna Case singing "The Star-Spangled Banner," with the chorus, the tributes to Bispham, Sousa and his men, and the other incidents.



These are the Distinguished Principals of the Great Patriotic Concert on the Scene of the Battle of Long Island. Left to Right—Dr. Frank R. Rix, David Bispham, Anna Case, John Philip Sousa and W. L. Coghill

approval. Miss Case smiled at the children and the other auditors, and the clamor increased. To say that they liked Miss Case is putting it mildly.

"Bispham a Paul Revere"

When Mr. Bispham focussed his tremendous virility and enthusiasm in the "The Battle Cry of Freedom," the effect may be guessed. He breathed fire into the appeal, "Rally 'Round the Flag" exemplifying anew his unique gift of visualizing actual scenes by the color-painting power of the word and voice. An

The point to mark is that there was no conventional recruiting oratory, simply a brief introductory address by Park Commissioner Ingersoll. The potency of music alone was relied upon—and wisely.

Plan Reservoir Stadium

During a chat with Secretary Louis W. Fehr of the Park Board we learned that the lower reservoir in Central Park, New York, may be used as a civic "stadium" one of these days. The reservoir would be an ideal place for a great pageant or patriotic concert, the park officials think.

We also heard a suggestion made by Edward Riis of the Brooklyn *Eagle* that the city appropriately honor the memory of Stephen Foster on the anniversary of his birth. This is quite practical, as Foster was sensibly born on July 4, in 1826.

Artists' Use In War

Summed up, the martial concert may be likened in its effect to one of those roaring torches of flame used in melting strongly resistant metals and similar substances; wherever the blast is directed the mass must yield to the welding process.

All of which proves that the artists in this country are worth many an army corps, not in man power, but in art power.

ALFRED HUMAN.

PRAISES CIVIC ORCHESTRA

Marquis de Polignac Feels That People Prefer Highest Type of Music

The Marquis de Polignac, who is a member of the permanent French High Commission now in residence in America, expressed his gratification over the work of the Civic Orchestral Society, which is now giving concerts in New York, under the baton of Pierre Monteux.

"I am very much interested in this work," the Marquis said, "not only because it is carried on by a Frenchman and I feel that other countries should know more of our modern French music, but especially because it is a move to give good music of all nations to the people at a moderate cost.

"I knew M. Monteux when he was having an immense success with similar concerts in Paris before the war. I myself helped organize the movement in Reims, where for five years before the war there were highly successful concerts of this type. Our plan there was adopted by five other French towns and cities.

"I am convinced that what the people want is not the so-called popular music, but really good music. At first a series of concerts of this kind, where only works of the first class are played, may not be largely attended, but when people have had a few chances to hear this good music they prefer it to the other kind."

LONGY SAFELY IN PARIS

Boston Musicians Write of Their Trip to France

BOSTON, June 28.—Word was received here to-day of the safe arrival in Paris of Georges Longy and his daughter, Mlle. Renée Longy, who sailed from New York on the steamer Chicago on May 19. Mlle. Longy reports an uneventful trip. The ship was crowded, a large number of young American volunteers being on board to serve in the American Ambulance Field Service and in the Aviation Corps. The sum of \$1,000 was netted from the concert, which will be devoted to war relief work. At this concert Mlle. Longy was heard in piano solos, and accompanying some of the singers, one of whom was Wright Symons, the baritone, well known in this city, from his first recital given here the past winter.

Mme. Longy, who has spent the past season in France, met her husband and daughter in Abbeville, and the family is now summering at their estate in Monfliere, Somme. Later Mlle. Longy goes to Paris for further study of piano and rhythmic gymnastics.

W. H. L.

COLUMBIA NEEDS SINGERS

University Chorus Trying to Fill Ranks for Summer Concerts

Singers are in demand for the two concerts to be given this summer by the Columbia University Chorus. Application should be made to the conductor at the University.

Voices will be tried from 7.30 to 8.15 p. m. at Earl Hall before the first three rehearsals. All singers are eligible whether students of the summer session or not.

Rehearsals will be held at Earl Hall on Mondays, Wednesdays and Fridays at 8.15 p. m., commencing on Monday, July 19. There are no membership dues and there will be no charge for the music used.

Emil Reich Organizes Miniature Philharmonic—To Appear Next Season

Emil Reich has organized an orchestra of twenty-five musicians, with Jacques Grunberg, noted pianist-composer, as conductor, which has been named the Miniature Philharmonic Orchestra. The tour of the new orchestra will begin in November, and its first appearance in New York City is scheduled for the later part of October.

NATIONAL ANTHEM CONTEST LANDS IN CHICAGO COURT

Woman Composer Seeks Injunction Against Prize Winner, Charging That He "Used Her Musical Ideas" in Setting "Your Flag and My Flag" Verse—May Form New Light Opera Company—International College of Music Aids Ambulance Fund.

Bureau of Musical America,
Railway Exchange Building,
Chicago, July 1, 1917.

THE contest for a musical setting to Wilbur D. Nesbit's verse, "Your Flag and My Flag," is having its aftermath in the Superior Court in Chicago. Of more than 700 entries in the contest, the one chosen by the judges as worthiest was submitted by Frederic L. Ryder, of the Cable Piano Company. This week Mrs. Georgia De Pue Bryson, a local composer, brought suit to restrain sale

of the song, and alleged that she, not Ryder, was the composer of the successful music. She avers that Ryder did not enter his composition until the very end of the contest, and that "he had pirated her musical ideas." Ryder had seen several of the manuscripts in the office of Karleton Hackett, one of the judges. The case will be fought out before Judge Gridley in the Superior Court next week.

Ryder's music, as it happens, was given a public hearing several months before the contest was announced. Nesbit's verses had been printed but a short time, and Ryder wrote the music for the mem-

bers of the Forty Club to sing when Nesbit was present. Copies of the song were then distributed among the guests at the Forty Club, and sung by them. Ryder did not enter his music for the contest until urged to do so by his friends, who had heard it at the Forty Club, for his setting is frankly popular, and the notice of the competition wanted "a song marked by nobility and dignity."

A curious sidelight on the ambition of composers to become the progenitors of an American "Marseillaise" is shown by the fact that about a hundred of the rejected music settings for "Your Flag and My Flag" are now being put out by their composers with different patriotic words.

A new light opera company may be formed in Chicago. Efforts have been made to lease the Studebaker Theater for a term of months next season, and several Chicago business men have been approached and asked to be guarantors. It is probable that the proposed company will be united with a company put out by Gest and Elliott of New York and that the Studebaker Theater will be used for the Chicago appearances after a season in New York.

The International College of Music gave a unique revue in Central Music Hall Monday evening, for the benefit of the American Ambulance Field Service. Patriotic singing by the audience was led by a well-balanced quartet, consisting of Orpha Kendall Holstman, soprano; Louise Harrison Slade, contralto; Arthur Kraft, tenor, and Samuel B. Pringle, bass. Lois Pinney Clark, pianist-composer, of New York, played several contemporary French compositions, and a waltz of her own creation, Milton Thomas, a boy dancer, was a delightful revelation, and interesting soprano and violin numbers were given by Sofia Stephani and Emanuel Mueller.

Hanna Butler sang a group of French songs at a matinée musicale given for the benefit of the recently liberated villages in northern France. The concert was given in Highland Park Saturday. A pupil of Mrs. Butler, Charlotte Rothliss, sang a group of songs in English Tuesday evening on a program given by piano pupils of Viola Cole.

Richard Hageman, who will alternate with Gennaro Papi as conductor of the opera at Ravinia Park this summer, has with him a number of pupils who have come to Ravinia to study with him. These pupils come from Georgia, Indiana, Texas, New York, Nebraska and Illinois. Some of the artists that are singing at Ravinia this summer are also studying with him at his studio, in Glencoe, near Ravinia Park.

Arthur Kraft, concert tenor and oratorio singer, has returned from Michigan to fill three concert engagements in Chicago. Saturday he sang for the Red Cross benefit concert of the National Surgical Dressing Committee at the Hotel La Salle. Monday he sang at a concert in Central Music Hall, and Tuesday he

was soloist for the Chicago Council of the Women's National Defense. A number of pupils will go to his summer home at Herring Lake, Mich., to study with him this summer.

Naomi Nazor, a well-known soprano, who was one of the soloists at the North Shore Music Festival this year, was married this week to Harold Orlando McLean. FARNSWORTH WRIGHT.

Max Pilzer's New Studio Home

Max Pilzer, brilliant American violinist, has moved his residence studio and is located in the new studio building at 50 West Sixty-seventh Street. Mr. Pilzer recently met with an accident which prevented his appearance at the big *Globe* concert. He is now entirely recovered and working on his répertoire for next season, when he will be heard throughout the country in recitals.

A lecture-recital on pianoforte music was a pleasing event of June 25 at Sculptor Court, John Herron Art Institute. The poetic idea of piano music was discussed by Clifton J. Furnas.

SETTLE ROW OVER ORATORIO DIRECTORSHIP

[Continued from page 1]

tions which they might pass would have nothing to do with the government of the society, as sixteen of the directors had voted for Mr. Damrosch and eight for Mr. Koemmenich, and that in asking Mr. Damrosch to fill the position the executive committee merely had carried out the action of the Board of Directors. He said the society was \$11,000 in debt, and that the directors had decided in favor of Mr. Damrosch because they felt the organization needed a bigger man for the position of conductor. He reminded those present that the directors were liable for the debts, and said that if those present

wanted to assume the liabilities they could get on the governing board later if they so desired.

When it became known that the action in regard to Mr. Damrosch was final and according to the laws governing the society, the crowd prepared to adjourn, although several speeches were made, in which it was charged that Mr. Koemmenich had not been treated fairly.

MUSICAL AMERICA was informed on Tuesday that the Board of Directors had suspended until further action William B. Tuthill, the secretary, and Robert A. Shaw, a member of the executive committee, as a result of their activities in behalf of Mr. Koemmenich.

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millions, only some five millions of Germans migrated here, and of these at least a million or more returned home when they had made money. This was particularly true of the Germans who had made money by bounties or otherwise during the Civil War.

From the Germans who remained we must, as I said, deduct, in the first place, those who were distinctly antagonistic to the autocratic government that prevails in their Fatherland, and next we must also deduct the large proportion of German Hebrews; thus, you see that, after all is said and done, however prominent the Germans have made themselves by their industry, their commercial ability, their thrift, their solidity, the high degree of morality which characterizes their families and however much they have influenced the country through their love for music and through their accomplishment as musicians, when it comes to estimating their ability to make trouble, to put it plainly, it is not what it is cracked up to be!

These facts are presented in order to show how unreasonable it is to take any antagonistic, and certainly any aggressively antagonistic attitude to the hundreds of thousands of hard-working, kindly disposed Teutons who are with us to-day.

If it be answered that this country is honeycombed with spies, as it is, it would be found that many of these are not of German nationality to begin with and, furthermore, there are a large number who have come over for that special purpose. There are few of those who are commonly called German-Americans who are willing to betray their adopted country, and this will be made clear when later on the whole story of the war comes to be told fairly and dispassionately.

* * *

The effort to arouse patriotism by teaching the masses of the people to sing various well-known songs is well meant, but it is leading to unexpected results in some quarters, particularly among the soldiers. Secretary of War Baker seems to be animated with the very laudable desire to make things as pleasant as possible for the men in the camps, in the way of intelligent recreation, and no doubt he realizes, from the experience of the nations already at war, what a tremendous power music is in keeping up the courage of men, and especially in keeping up the courage of the sick and the wounded.

Thus, various men who are musical and are supposed to possess sufficient experience are being sent into the camps to interest the men and get up choruses. This has caused all kinds of worthy people to go to work and print booklets, which they are circulating all over, and most of which contain music that has never been properly revised and so are worse than worthless because they are misleading.

In some quarters, I understand, the poor musician or musical enthusiast who has been detailed to rouse "the boys" has come point-blank up against the military authorities in the shape of the old-time West Pointer. The result has been not friction, but chaos, in which naturally the musician has got the worst of it. The military man has contended that there is no time for such nonsense, his view being to work his men from early morning to late at night in order to harden them, whereas in many cases all he does is to half kill them within a week or two, according to the testimony of competent doctors.

The old-time, brutal method of treating men will have to go. The general attitude of the West Pointer on land and of the Annapolis man at sea to those under him was one of supreme contempt, the contempt of the superior for the inferior. In this regard it followed the brutal German method.

In England, in France and even in Russia there is much more good-fellowship between the officers and their men. Such a thing as an English or a French officer being shot by his men was not heard of, but it has not been an uncommon thing in the German armies, where the brutality which has been exercised in the war was learned and developed in times of peace.

One of the difficulties with which the musicians who have been deputed to develop music in the various camps have met arises from the great difference in the character of the men now serving. The volunteers and National Guard men come from higher social strata than most of the men who are in the regular army and, consequently, they are apt to be more intelligent and also more amenable to higher influences.

However, sufficient experience has already been gained to show that the main thing to be accomplished is to get the men to sing together, and this can only be done by making the expression spontaneous. Music is not to be injected into

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 82



Giovanni Zenatello, discovered by Oscar Hammerstein as one of Italy's leading tenors. Star last season with Rabinoff's Boston National Opera Company.

bodies of men, as you inject a serum or inoculate them to make them impervious to typhoid or tuberculosis. It takes a big type of man to do this, such a type as Harry Barnhart. He must make himself one of them. He must show them in a plain and kindly way how to get to work. He must excite their interest. He must arouse their enthusiasm, have a good sense of humor and be full of that touch of nature which makes us all kin.

The cold and superior type of man is unable to sustain the regard of the men he is addressing. He stands before them and they simply will not follow him. He cannot get them to sing. Of course, he cannot! He may mean well enough, but in everything he does he shows that he considers the work a sacrifice, and that is not the spirit.

* * *

Some managers were discussing recently the musical conditions in various well-known cities, particularly with reference to the results of engagements made with traveling artists and concert companies. One of them declared that he thought the worst town in every State was the capital city. He mentioned as samples Austin, Tex., and Indianapolis, Ind. He also seemed inclined to include Albany, N. Y., though another of the party said that whenever he had been to Albany with a good attraction, the results had been excellent, especially when the attraction had been well advertised beforehand.

With regard to Austin, Tex., it may be true that a generous musical spirit has not yet developed there, though the situation is improving, particularly since the local university has taken means to encourage the study of music.

Indianapolis, however, has long been known as a bad town musically. Now

it is my conviction that no city is really a bad town musically, for humanity is very much the same the world over. Thus we have to seek beyond the assertion that a particular community is lacking in musical appreciation.

The trouble with Indianapolis is that it has been for years torn by rival cliques, all fighting one another. There are one or two good musical managers. Where Indianapolis is certainly behind is that it has absolutely no use for its own local musical talent.

Now here is a city, one of the finest, one of the most beautifully laid out in the country, containing a large proportion of well-to-do and cultured people, yet music seems to get but little show. It is sufficient for one clique to take up a certain musical enterprise, to have all the other cliques at once antagonize it. If an artist comes along under any particular management, it is sufficient for the other musical interests at once to refrain from supporting him. Or they go further and do all they can to make the recital a failure.

There are some excellent musical organizations in Indianapolis, but they have a hard time getting sufficient support to maintain themselves. There are also in Indianapolis any number of good musicians, but they hate one another with a joyous sincerity and enthusiasm. Let me not forget that there are several music critics on the Indianapolis papers who have considerable musical understanding, experience, who write well and have done their best to lift the city out of the miserable slough into which it has fallen.

Naturally, in the capital city of a State politics rule and it has often been said that that is one of the reasons why Washington is not as music-loving as it

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The census reports show that in nearly a hundred years, during which time the population of the United States has grown from ten to one hundred and ten

MEPHISTO'S MUSINGS

[Continued from page 7]

might be. They say that the people are so much taken up with political affairs and the social functions, which are an important feature of the political life, that they really have no time for music or for musical entertainments.

That might have been true of Washington a few years ago, but it is not true of Washington to-day, and this is, perhaps, largely due to the fact that Mrs. Taft is a strong music-lover and, as we know, Mrs. Roosevelt is very musical, as was Mr. Longworth, who married Alice Roosevelt.

As far as the present incumbents are concerned, the President's wife is musical, and certainly his daughter, Margaret Woodrow Wilson, has already made a national reputation as a singer.

* * *

From time to time I have read in the journals which are devoted to the publishing industry statements to the effect that some eight hundred daily newspapers had banded themselves together in an iron-clad agreement that they would reject all so-called press matter, that is to say, matter furnished by press agents to give publicity not only to industrial and commercial enterprises and to social aspirants, but particularly to the members of the musical and dramatic profession.

This was done with the laudable and just purpose to force people to spend their money in advertising in the papers, instead of securing gratuitous advertising through the employment of a press agent.

For a time, I believe, a more or less rigid censorship was established in most of the papers, looking into the exclusion of such matter, but the bars seem to have been let down of late, so a great deal of matter has appeared in the papers which is obviously the concoction of the press agent.

On the other hand, when the work of the press agent is cleverly done matter is furnished to the press which otherwise it could not possibly get, because the press agent is in more intimate touch with the concerns or persons of whom he treats. This is particularly true of the distinguished personages of the musical world, who very often give information to a press agent which they would not give to the reporter who, in the course of his manifold duties, calls upon them for what is called "a story."

I am impelled to say this because my attention has been drawn to the report of an interview in the *Evening Sun* with Mme. Galli-Curci, which in many respects differs from the usual press agent stuff and, therefore, I am inclined to credit the statement that it was secured by one of the *Sun's* bright reporters.

This interview describes how Mme. Galli-Curci, who, you know, recently came into great prominence as a coloratura singer, and was comparatively unknown and without any engagements less than a year ago, has made money enough to enable her to purchase \$25,000 worth of Liberty bonds. And so we have a two column article with a more or less effective portrait of the lady herself. So far so good.

In this article Mme. Galli-Curci said: "The American people love music. I have heard many times in Europe that here they have no soul, no fondness, no appreciation of music, but it is not true. The American people can discriminate. They know what is good and what is bad."

Making all due allowance for the fact that Mme. Galli-Curci should feel well disposed to us because she gained a tremendous reputation when she appeared with the Cleofonte Campanini Opera Company last season in several performances and conquered the house, as we know, we can accept her statement as justified. There can be no exception taken to the fact that the common talk in Europe, especially in Germany, is that we Americans are, so far as culture is concerned and especially with regard to music, nothing more nor less than barbarians. Being rich, we buy artists as we would buy clothes or spurious old masters, bric-à-brac of all kinds or antiquities that are manufactured by the thousand. But when it comes to appreciation of what is really worthy in the art world, we simply have not got it, because we are nothing but a lot of money-hunters, money-grabbers, wholly commercial.

Ah, yes! They admit that we are very industrious. In fact, we work so hard that we care for nothing but money-making.

Now, then, who spreads these stories? In the first place, they are industriously spread by the music teachers abroad,

among whom were some Americans—particularly in Berlin and Paris—and by the artists who have come here and fallen down. Then, too, there is a certain class of newly-rich who, when they go to Europe, think that they make themselves popular by abusing their own country, which has given them all they have.

With regard to the foreign music teachers and boarding-house keepers, particularly the Americans, they are naturally defending their bread and butter. The longer they can make the American people think that a musical education, to be worth while, can only be obtained in Europe, it is quite clear that is where our young people have got to go. They are simply fighting for the graft that they have had—and in Germany particularly they have been fighting desperately to maintain the stranglehold on music which they have had the world over.

But that stranglehold is going to be broken, just as surely as the power of the Kaiser, of the military party, of the Junkers is going to be broken. Berlin, in the future, is no longer to dominate the world musically, even in piano music, as it has done—that is, when this war is over.

Now for the other class. The artists who returned from this country and abused us did so because they were turned down, and they were turned down because they could not make good. And they could not make good because they did not have the ability. And that is one of the greatest tests of the assertion that this country has won a large degree of musical knowledge and culture. We will no longer accept your second and third rater, who comes over at the last minute, when some of them have not a tooth nor a tone left in their head, to reap a fortune from this Eldorado, this ignorant, uncultured America.

My thanks to you, Mme. Galli-Curci, for having given me an opportunity, through your interview in the *Evening Sun*, to repeat a few truths.

* * *

As there are a good many people who cannot understand why there should be any difficulty about securing a first class conductor for the Oratorio Society, especially as it is considered to be in a flourishing financial condition, let me say that you will be surprised to know what a comparatively small salary is offered for the job.

When the troubles with Koemmenich began, I understand that the position was offered to Dr. A. S. Vogt, for many years, you know, the conductor of the Mendelssohn Choir in Toronto, which, whenever it came to New York to give a concert, created a sensation by its spirited and musically singing.

When the worthy doctor asked for \$10,000 a year, the directors had a fit. Several of them collapsed on the floor. Later, I heard, they offered our talented friend, Van der Stucken, the post. He, however, wanted \$6,000. This time, the amount being less, fewer directors fell to the floor.

We come here to one of the causes, perhaps, for the deterioration of the Oratorio Society. The custom, evidently handed down from olden days, has been to pay its conductors a small salary. It has been said that all Mr. Koemmenich got was two or three thousand dollars a year, and that only recently. Thus he was compelled to take up other work, such as the conductorship of the Mendelssohn Glee Club and of the Beethoven Society, to make both ends meet, that is, if he wanted to live in a decent way.

Now in these days, with the increasing cost of living, it is impossible to get a really first class man for the salary that you pay to a good chauffeur. And it does not meet the issue to say, "Well, he really has not very much work to do." That is just where the trouble is. The poor salary paid does not enable the conductor to do much work, and it is precisely because of the lack of proper rehearsals and also somewhat from the lack of the proper material in the chorus itself, that the Oratorio Society has been going from bad to worse, if the truth is to be told, for some time past.

* * *

The death of Teresa Carreño has naturally called up a number of recollections of that distinguished artist and beloved woman. Among the most interesting were those which appeared in the New York *Tribune* last Sunday, written by the veteran critic, H. E. Krehbiel. I was glad to see them, for the reason that I had heard that Mr. Krehbiel was in a very poor condition of health and that it might be some time before he was able to resume his duties.

As you know, I have had certain serious differences with Mr. Krehbiel, notably in regard to his attitude to American musicians, and particularly toward American composers, whose very existence he continues to dispute. At the

same time, no one could deny the great work he has done for the cause of music in the long years in which he has faithfully served the *Tribune*, and particularly also in his many public addresses and in the books on music that he has written.

As a rule, when he has the time his articles are informing and interesting and should there be a notable first performance you are apt to get from him the best written and the most interesting report of all.

Mr. Krehbiel, in the course of his reminiscences of Carreño, tells the following story:

"I think that I met Sauret when he was a member of the concert company with which Carreño appeared in Cincinnati the second time. Long years afterward I met in New York the two other men who had lived with her in marriage—Giovanni Tagliapietra and Eugen d'Albert—but the acquaintanceships were casual. At the supper party mentioned in the first of these reminiscent paragraphs, which was given by Ferdinand Mayer, now dead, then the representative of the Knabe firm in New York, being late, I found a chair far from the head of the table. As I entered there I saw Carreño standing with a glass of champagne in her hand. She was speaking, but the hilarity in her vicinity was so great that I could not hear a word she said.

"What's Carreño up to?" I asked of a neighbor.

"She's proposing the health of her three husbands," was the reply. And

she drank to the toast as merrily as the best of the company."

Finck, in the *Evening Post*, also gives some reminiscences and reminds us of the delightful story told of James Huneker, the distinguished musical critic and author, who informed the readers of his paper one morning that "at her first concert Mme. Carreño played the second concerto of her third husband."

Let me, while discussing some of the critics, tell you that it is reported that Otto Florsheim, a noted critic in his day though for many years he was connected with a certain musical sheet, of which the less said the better, is said to be in very poor circumstances in Germany. The last heard from him was that he was not expected to live.

The late Rafael Joseffy delighted to crack jokes at Florsheim's expense. On one occasion Florsheim met him and said:

"Joseffy, here is a new composition of mine. I would like you to look over it though I will bet you anything you like that you will never play it."

"You win," laconically replied Joseffy as he walked away.

Florsheim, you know, after he left New York went to Berlin, where he has been since. A wag said that one of the reasons that induced him to leave the United States was that he could find in Berlin a room without bath, which it was almost impossible to get in any decent hotel in New York. This cruel joke referred to Florsheim's well-known dislike of water, says

Your

MEPHISTO.

How Olive Kline Won Her Way To Favor on Our Concert Stage

A CONSPICUOUS example of success won "on the merits" as a concert artist in America is Olive Kline, whose achievements as a soprano have proved an encouragement to many an inspiring student and have awakened the respect of the musical world. Since her début in 1914, when she sang a "Traviata" aria and "Vissi d'Arte" on the same program with Titta Ruffo in Detroit, this Schenectady girl has found her place with the foremost concert artists of the day.

There was something prophetic in the telegram sent back to Thirty-fourth Street by "Jack" Adams, when the Wolfsohn Bureau had been advised to attend her Detroit début. "Kline a riot; have signed her up," it ran, and since that initial encouragement the riot has become a revolution, if the triumph of a hitherto unknown American counts for anything.

Miss Kline's father was a pianist and naturally enough pictured a fame pianistic for his daughter. So she took piano lessons until in the usual course of events she found she could sing. Her first teacher was Herbert Wilbur Greene and at sixteen great promise was given. Five years ago she came to New York and was accepted by Herbert Witherspoon as a special pupil, as was Florence Hinkle.

For three years the soprano has been an active figure on the American concert stage, the demand for her services having been constant since her début and her prestige secured in ever-widening circles of recognition. "Honor where honor is due," a maxim contemplated with irony in the musical world, has its exemplification in Miss Kline's success. Her tours with Amato, the Chicago Symphony Orchestra, her appearances with Homer and others of Metropolitan Opera distinction, prominent rôles at the great festivals, church positions of first importance and, by no means least, her many records for the Victor company—all point to a career of genuine artistic service.

Following Lucy Marsh at the Madison Avenue Reformed Church, then succeeding Anna Case at the Church of the Pilgrims in Brooklyn, Miss Kline was recently re-engaged at the Collegiate Church, where her immediate predecessor was Florence Hinkle. In interesting contrast with this environment is Camden, N. J., where Reinald Werrenrath, Lambert Murphy, Marguerite Dunlap and others from New York churches have been for several years preserving their voices for the Victor and posterity. Miss Kline is a believer consequently in the conservation of natural resources and, proud of being an American product, finds the exacting rôle of voice recorder not uncongenial.

Soon to seek the quiet of her summer

home at Lake George, Miss Kline will devote herself to recreation and study. To her répertoire of French, German, Italian, Russian and Swedish songs, she will make numerous additions, but to the songs of this country she will spend the greater time, searching for rarities suitable for her Æolian Hall recital next Easter week.

Pavlowa Wins in Suit Brought Against Her to Recover \$5,297

For the second time, Anna Pavlowa, the dancer, was declared the victor on June 29 in the suit brought by the estate of Charles Dickinson Stickney to recover \$5,000 and interest on a promissory note which she endorsed. The Appellate Division of the Supreme Court affirmed the judgment of Justice Newburger, who had held the dancer was not liable for the \$5,297.54, to which the interest and principal ran up. The action was brought by James L. Stuart as executor of Dickinson's estate. The original action was instituted in September, 1916, and was based on a note for \$5,000 found among the effects of Stickney, who died March 9, 1916.

Martinelli Plans Concert Tour

Giovanni Martinelli, the Metropolitan tenor, came to New York last week from his summer home in Sullivan County to arrange various matters regarding his concert tour next season. This will be the longest tournée in the history of the tenor's concert career in America. It will commence in Denver in October and he will gradually work his way Eastward, filling fifteen engagements before the opera season opens the middle of November. Mr. Martinelli will sing with orchestra in recital and in concert. He is studying this summer with Emilio Roxas, perfecting his répertoire, especially that of his English songs, which will hold a prominent part on his programs.

Eleanor Spencer to Continue Summer Classes in New York

Eleanor Spencer has decided to make New York her headquarters for teaching during the summer. Her class for advanced students of pianoforte, already announced, will continue until September. The large class will include several teachers from the Middle West, who are availing themselves of the opportunity to coach with Miss Spencer. In September Miss Spencer will take a few weeks' rest in the Berkshires, preparatory for the active concert season ahead of her.

Evelyn Grieg, whose father is said to be a second cousin of the late Edvard Grieg, the composer, is a member of the chorus in "Oh, Boy!" at the Princess Theater, New York.

MAIMED SOLDIERS IN PARIS CONCERT

Hilda Roosevelt as Soloist With
French Heroes—Opéra Comique
Back from Front

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, June 8, 1917.

UNDER the patronage of the President of the French Republic and of the Ambassadors of the Allied countries, "L'Héroïque," a choral society composed largely of mutilated soldiers, gave a concert Sunday afternoon at the National Conservatory of Music. Dr. Jacques Bertillon delivered the address. The committee list embraced such names as Juliette Adam, Adolphe Brisson, Felia Litvinne, Helene Vacaresco, Paul Boyer, Francis de Croisset, Louis Diemer, Charles Fossey, Henri Gabelle, Maurice Garreau, General Goetschy, Georges Hue, Charles Lefebvre, Henry Marcel, Millevoye, Xavier Niesson, René de Thelin and Paul Vidal.

The hall was packed, not only with pupils of the institution, but outsiders who wished to assist at the concert and applaud the maimed men. The feminine part of the chorus was admirably held up by a large chorus, but, as men are lacking everywhere, the male side was rather small as to numbers. The men sang splendidly, many of them having been students or graduates of the Conservatory. The affair was not in the least depressing. On the contrary, there were no tears shed over the singers who had left parts of themselves on the battlefield, and the heroes seemed to enjoy the adulation accorded them and the brilliant work they did.

The program was long, the first part being almost entirely chorus numbers, evidently to let the convalescents leave early for their "gouter." Hilda Roosevelt, a cousin of Theodore Roosevelt, who claims to be American, in spite of the fact that her mother is French (she herself was born here and has never seen America), was the star of the soloists. Her voice is a sweet soprano, she knows how to use it and got all there was out of the very modern music she interpreted so artistically. The voice is not a big one, but it is full of charming timbre and her shading is perfect.

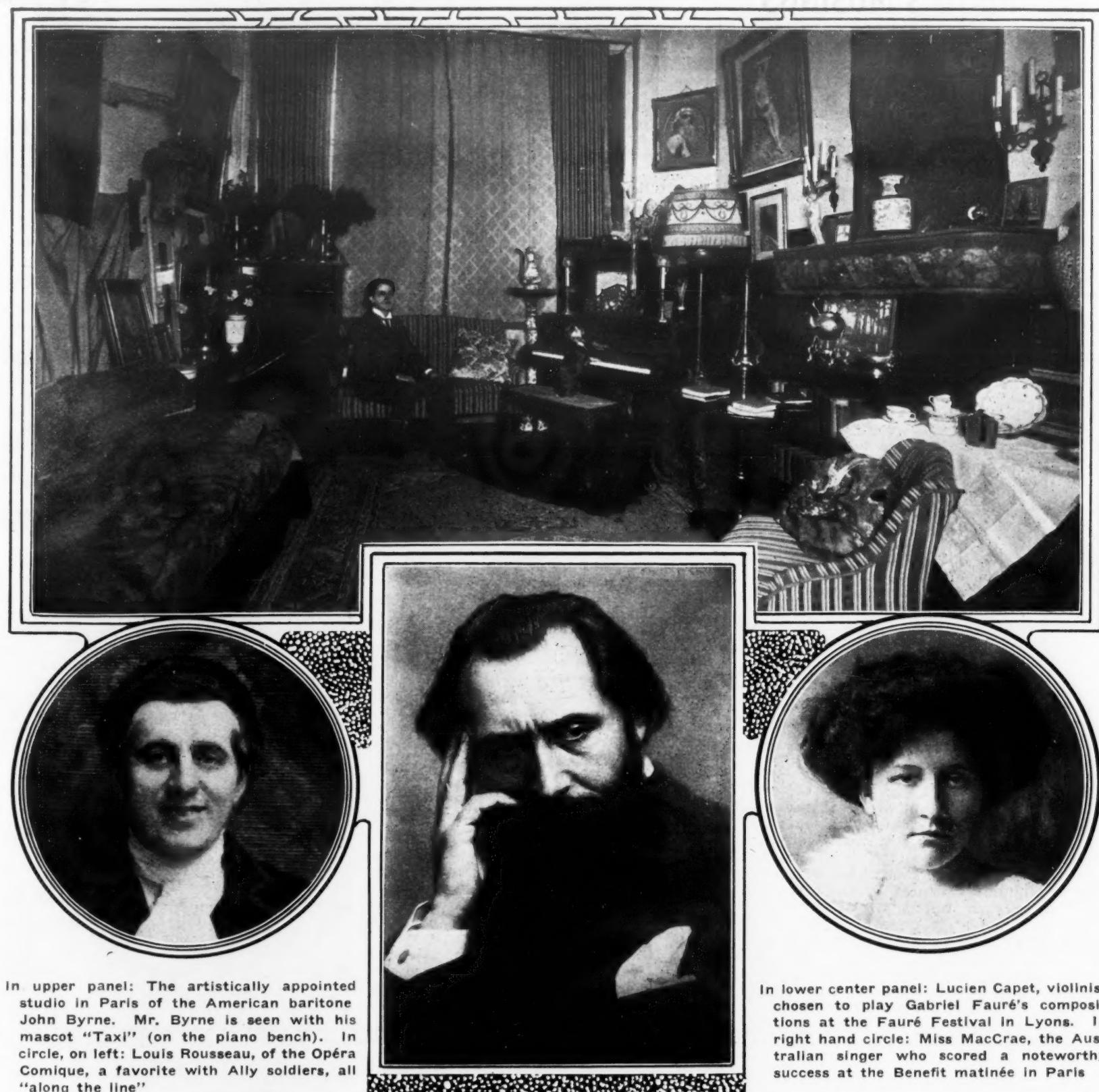
Marguerita Sylva Missed

Marguerita Sylva, who sailed for America recently, will miss "hearing herself as others hear her" at the Trocadero, where the film "Carmen" is being given with the orchestra of the Opéra Comique. This is going to be an important matinée, as nothing of the kind has ever been given and musical Paris is looking forward to it. Mme. Sylva herself was to appear and sing fragments of the opera, but as she could not further postpone her trip across the ocean, Lucienne Bréval will do the part. The directors of the Opéra Comique endeavored to persuade Mme. Sylva to remain longer and to give special entertainments at the house, but she could only promise to return and fulfill all belated engagements in the autumn. Parisians are especially disappointed not to have recently heard the singer in all her répertoire. She always holds a place among them and any time she wishes may sing at either the Grand or Opéra Comique.

Speaking of the Opéra Comique, it will run all summer, though the Grand will close probably the end of June. The Comique has never been so well attended, and so many hundred people depend on the theater for a living that there is no reason to shut the house, for many Parisians will remain in the city all summer, partly because portions of the state holding resorts they would like to visit are closed. Hotel expenses are so high that, all things considered, Paris will be the best and most practical place in which to stop during the warm season.

A concert given for the benefit of the Green Cross, which occupies itself with refugees and discharged soldiers took place at the new Prince Albert Theater Monday with the following program:

Air de la Tosca, Puccini, Louis Marie, of the Théâtre des Arts at Rouen; Nocturne, Chopin, Yvonne Curti; Air de Thesee, Lulli, Mme. Calas; (a) Impromptu, Pierine, (b) la Source, Zabell, Mme. Brugière-Hardel, of the Concerts Colonne; "Air de l'Enfant Prodigue," Debussy, Nocturne, Cesar Franck; Miss MacCrae; Duet from the "Pearl Fishers,"



In upper panel: The artistically appointed studio in Paris of the American baritone John Byrne. Mr. Byrne is seen with his mascot "Taxi" (on the piano bench). In circle, on left: Louis Rousseau, of the Opéra Comique, a favorite with Ally soldiers, all "along the line"

Bizet, Louis Marie and Felix Bellet of the Opéra Comique; Romance, Polonaise, Popper, M. Julien; Duo from the "Fiancée en Loterie," Messager, Mme. Saimen and M. Bellet; Hymne to Belgium, Sainte Croix, Mme. Saimen; Songs of Shakespeare, Paul Vidal, Mmes. Saimen, Calas, and Borel, with Vidal at the piano.

This was a most interesting seance of musicians, most of whom are known to Paris. The violin and harp solos were of the first order and the audience, which was mostly composed of musicians, showed just appreciation. Miss MacCrae, a young Australian who has come here to complete her studies, has a rich, well modulated dramatic soprano, well posed and handled in a most finished manner, and she was one of those who had great success. The duet from "La Fiancée" was charmingly done, and the last number, original and dramatic, was highly interesting and entertaining.

Hold Fauré Festival

A Gabriel Fauré Festival was recently held at Lyons, some of the best musicians in the country having met there to do honor to the occasion. The violinist, Lucien Capet, than whom there is no better in Europe; the singer, Marthe de Villiers, and the harpist, Milhelaine Kahn, took part in a most important matinée of the festival. Lucien Capet played the famous Sonata in its four parts, the Romance and the Berceuse. Micheline Kahn played the Impromptu, the Cradle Song of Dolly and the Barcarolle, and Marthe de Villiers gave a dozen of the shorter songs of Fauré. I have heard all sorts of good reports of the Festival, the success of which will surely make it become a fixed annual affair, and certainly musicians owe such an honor to Gabriel Fauré, who has done so great a work musically for France.

Genevieve Vix leaves to-day for Madrid, where she gives a series of representations in the Odeon, that fine new theater just completed in the Spanish capital. Miss Vix will sing the principal rôles in "Thaïs," "Manon," "Werther" and "Louise." All last winter she was giving representations in Spain and Algiers, and her success in South America two years ago placed her first among French delineators of the art. When it

was thought that Colonel Roosevelt would come across with his own soldiers, Genevieve Vix designed a flag for the leader to carry on his charges. It is a regulation battle sized flag, of red, white and blue ribbon sewed together, the stars embroidered richly on snowy foundation. Mme. Vix has done every stitch of the work herself, and the flag is only awaiting its number, which will be embroidered conspicuously when Colonel Roosevelt knows just what the number of his regiment will be. When she conceived the idea of presenting the flag to the American, she cabled the Colonel to know if such a drapeau would be acceptable to him and would be carried by him. His gallant response came back: "I accept with pleasure and appreciation this mark of devotion to my country, which I hope to defend, and will look for the flag on my arrival in France."

Opéra Comique Forces Return

Members of the Opéra Comique who "took the road" to give representations to soldiers at the front and in cities along the line have returned crowned with glory, for the opera "Mignon" and the performances were highly successful. Those who were chosen were Mmes. Lorraine and Soise, Louis Rousseau, Blancard, Delheré and Belley. There was no chorus, but the ensemble and part singing was so good that it is said the audience did not miss the chorus, which, after all, is of minor moment in "Mignon." The singers brought back all sorts of souvenirs from the front, for the soldiers proved most enthusiastic and sincere admirers. In some places the opera was given in open air. This was done where there was no large hall available. "Mignon" was heard by the soldiers along more than 100 miles of the line, so if audiences could be counted, certainly the number would run to many hundred thousands. Louis Rousseau was star, and after his big solos the soldiers would importune him to sing something apart from the opera, which, of course, he did. The performances began at seven o'clock and continued through the long summer twilight, being over by nine o'clock. It has been asked that this same company return, so that they may be

heard by the famous divisions of the line which are not now in action, so it is expected the singers will leave before long to entertain those engaged in national defense.

LEONORA RAINES

Opera a Show, Not a Vital Necessity
[From the New Music Review]

In Paris as in New York—in 1824 and in 1862—there was complaint of the shabby appearance of the audience. There is no doubt about it; opera is a luxurious show and an audience must also play its part. "Opera for the people," "opera at popular prices." These cries are heard, and they are generally stentorian; but opera thus given is seldom satisfactory, musically or dramatically; and it must be confessed that an audience dressed in its opera-best, with a liberal display of shoulders and breasts, jewels and artistic coiffures, add immeasurably to the esthetic enjoyment. Opera is a show; not a vital necessity. And those who at a comparatively modest price go to the Metropolitan would be the first to complain if women in the horseshoe wore street or home dresses and men were in business suits and "fatigue shirts."

About the Authorship of "Dixie"

If no doubt or question has arisen with regard to the authorship of "Dixie Land," there has been no end of controversy in relation to the origin of the word "Dixie," and the reason of its application to the South of the United States, says the *Christian Science Monitor*. It is certain that the South was never generally called "Dixie" or "Dixie Land" until Emmett's "walk-around" had been sung, played, hummed or whistled around the earth. The line "I wish I was in Dixie" at first carried the idea of wishing to be in some particular part of the South, some specific locality, perhaps, and not merely anywhere in the South. The song or melody did not come to have a sectional meaning until it was adopted by the fife and drum corps of the Confederacy as a stirring marching tune at the beginning of the war.

Mr. Moderwell Pleads for a Recital of Genuine Rag-Time

By ALFRED HUMAN

RAGTIME has a staunch champion in Hiram Kelly Moderwell, a writer in the current *Seven Arts*. This gentleman professes a profound admiration for "the delicacy of its inner rhythms and the largeness of its rhythmic sweeps" and pleads for "a ragtime song recital" in one of our classic concert halls. "I like to think that it (ragtime) is the perfect expression of the American city," exclaims the writer, "with its restless bustle and motion, its multitude of unrelated details and its underlying rhythmic progress toward a vague Somewhere."

Ragtime rhapsodists have arisen in quite large numbers during the past few years and their lay is always the same—"reflection of the nervous American life," "expression of our intense, throbbing spirit" and so forth. Chewing gum is also a perfect expression of the restless hustle of American life, but who cites this lowly rhythmic agent as an indispensable part of artistic culture? We accept the definition of ragtime as "the perfect expression of the American city," but with a certain degree of pain, for we do not want to be reminded of most of our cities. Ugly, misshapen, honey-combed with political iniquity and social misery—many of them—why should we further debase the esthetic sense with the effluvia of this mess?

Until a few years ago the concocters of the music represented in this class were content with the endless stream of royalties rushing into the Twenty-eighth Street publishing shops. Nowadays they must proselyte, point out the unrecog-nized, singular beauties of their wares and their own unrecognized, singular genius. They seize on every utterance of their betters to plug up their own ridiculous assumptions. They make a virtue of commonness, an ideal of popularity, a cult of vulgarity. (This, however, has no particular reference to Mr.

Moderwell, for he conducts his plea on decorous lines.)

As a matter of fact, we believe, the polite strangers who speak so delightfully and flattering-ly of American banality, are simply utilizing the occasion to poke sly fun at the whole institution of "native music." Again, it is quite the fashion nowadays to speak kindly and sympathetically of city music. Some of our virtuosi are even indulgent enough to compose works in this idiom. And all of the compositions are "successful." We could forgive these thriving gentlemen if it were not for the importunity of their pleading, if they would acknowledge with humility, or, at least admit, their lowly place in the ethnological scheme, but no, they must plague us with words which are as pathetically ludicrous as the texts inspirational of their music.

As a matter of fact, the ragtime writers need no champions, most of America does them homage; they are worshipped on every hand—while musicians, at least those not debilitated by the influence of the masses, are objects of curiosity, and often charity.

KEY WEST HEARS CONCERTS FOR ARMY AND NAVY BENEFIT

Plans for Greater Comfort of Soldiers Stationed in City Result in Admirable Programs

KEY WEST, FLA., June 25.—Two Red Cross Benefits have been given during the past week. The first, by Mrs. Hayden Illingsworth of the Illingsworth School of Music, was given to provide a rest room in the public library for the benefit of the men of the army and navy who are stationed at Key West. The program opened with the singing of the national airs of the Allies by a large chorus. Others appearing on the program were Vivian Herrera, Elizabeth Otto, Mizpah Roberts, Kathleen Roberts, Mary Lee, Anna Vereia, Margaret Graham, Mary Costar, Robina Curry, Carola Roberts,

Harry Page, Jennie Weinstraub, Maria Resio, Leota Grieron, Jeannette Shannahan, Miriam Curry. The vocalists of the evening were Mrs. Virgil Cordera, Mrs. George Robinson, Mrs. Duncan Simmons, Leroy Blackwell, Virgil Cordero, A. D. Leuthi, Edwin Mullins and Harry Page.

The second concert was under the management of Mrs. John Wardlow and Mrs. Charles Ketcham, and was given in the auditorium of the Harris High School. The pianists of the evening were Gladys Ingraham, Margaret Hilton and Mrs. Beulah Kitchen. The vocalists were Miss di Negro, Camille Torre and a quartet of men in the service of the army and navy, Mr. Sudoff, Mr. Harmon, Mr. Gray and Mr. Christopherson.

The club women of Key West have entered a protest against the closing of Hargrove Institute and are making a house to house canvass to secure enough students to insure the continuance of the school next year. It is expected that Hugh Eldridge Johnson, head of the music department, will take the place of Superintendent Mohn as president of the institute.

A. M. F.

Olive Kline, Rosalie Wirthlin and Hugh Allen Sing at Green Castle

GREEN CASTLE, PA., June 26.—In honor of Lewis Henry Fletcher and as a memorial to his wife, an organ was dedicated at the Green Castle Presbyterian Church on June 24 as the gift of five sons. Olive Kline was heard in the soprano solo, "My Redeemer and My Lord," by Buck, and a Quartet, especially written for the occasion was sung. Frank La Forge was at the organ and Hugh Allen and Rosalie Wirthlin were also soloists.

Ex-Czar's Favorite Dancer Sues Provisional Government

PETROGRAD, June 26.—Mlle. Khesinska, the dancer, favorite of the former Emperor, has instituted suit against the Provisional Government for two million rubles, owing to its failure to eject the followers of Nikolai Lenine, the radical Socialist leader, from the palace. They occupied it during the revolution. The legal period for the evacuation of the villa expired to-day, but the Leninites decline to leave.

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RUDOLPH GANZ

SEASON 1917-18

The Cincinnati Commercial Tribune said:—“He is the great Swiss Pianist. For virility and for gentleness, born of consciousness of strength, the ‘mountaineer touch’ of hand, of thought, of spirit, is ideal.”

Rudolph Ganz will play the following orchestra engagements in New York City, during the coming season:

New York Philharmonic Society, January 18, 1918 (Brahms Festival).
New York Symphony Society, December 1st and 2d, 1917.
The Metropolitan Sunday Concert, February 3d, 1918.

Among his other orchestral dates are:

Minneapolis } with Minneapolis Symphony Orchestra.
St. Paul }

Cincinnati } with the Cincinnati Symphony Orchestra.
Pittsburgh }

Detroit, with N. Y. Philharmonic Society.

Albany, N. Y., with N. Y. Philharmonic Orchestra.

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STEINWAY PIANO

HOW GERMAN MUSICAL LIFE MET THE WAR SITUATION

A Study of the Conditions That Attended the Outbreak of Hostilities and the Subsequent Readjustment—How the Government Protected Musical Artists from Injury or Death—Police Authorities Took a Hand in Stopping Bogus Red Cross Concerts

By EDWIN HUGHES.

[EDITOR'S NOTE.—*Mr. Hughes is an American pianist, who achieved distinguished success in Germany both as a concert artist and teacher. His studio in Munich was the meeting place of many serious artists and students. Mr. Hughes is now in New York.*]

NOW that the die has been irrevocably cast, we Americans find ourselves being drawn daily to a closer realization of what it really means to be engaged in the great life and death struggle which has set the whole world ablaze. Little by little the consciousness of the enormous task before us, of the sacrifices we shall be called on to make, of the deprivations and suffering we shall be compelled to bear, is dawning even upon those who may have imagined that their share in the war would consist in reading the bulletins in the morning paper. No one has any definite idea as to what vast dimensions the enterprise in which we are now engaged may reach, and no one can prophesy with certainty either the end or the outcome. But see to it we must that we are not among the losers, if our national integrity is to remain untouched and our hopes for the future are to be realized.

What America has in store for the musical profession during the next season or two is quite naturally the subject of much speculation and not a little anxiety and trepidation just at present. What the future will bring will depend largely on the general attitude of the American public toward music. The fate of the musical profession will depend on whether the public regards music as a luxury, to be thrust aside at the first sign of economic pressure, or whether music will prove to have already become a part of our national life, a spiritual necessity, to such an extent that to have to do without it at a time like the present crucial moment in our national history would be quite out of the question.

Just at present the signs are not entirely propitious, in the concert field at least. Among musical clubs and educational institutions which are accustomed to engage artists, or even to arrange series of concerts, among local managers, the tendency is to hold back, to wait for a time and see what happens. Some clubs are considering giving up entirely the idea of bringing out-of-town artists, and many of the contracts for engagements contain a war clause, permitting a cancellation of the contract. The fear has been expressed that musical instruments may be made to undergo a transportation embargo, to make room for the more important munitions and food shipments. As matters now appear, the chances are that we shall be well along into an active participation in the war by the opening of the coming musical season, and nobody is quite sure just what that will mean for the country in general.

Germany's Example

In view of all this, the editor of MUSICAL AMERICA is of the opinion that it may have a salutary effect on American conditions to have American music-lovers know just what course musical affairs took in a country actively engaged in the war from the very start and, knowing that the writer lived in such a country during the first two years of the great conflict, he has asked me to tell MUSICAL AMERICA readers how musical life in that country met and overcame adverse conditions, displaying an amount of activity hardly to be looked for under such circumstances. The country in question is, unfortunately, the one with which we are at present at swords' points, but then our allies have learned successfully to oppose Germany in war by copying German methods and by emulating German efficiency, and we already are following in their footsteps. Perhaps we may also learn something to our advantage from German musical effi-

ciency as displayed during the first two seasons of the war and surely we can look upon musical activity in Germany at the present time with the same lack of chauvinism which we have evidenced in our attitude toward the public appearances of German musical artists who are at present in our midst and to the performance of compositions by living German composers at our concerts. This latter point is one in which Germany might well take a lesson from us, as the appearance on a German concert

had grown accustomed to look forward with eager anticipation, were brought to a sudden end. In Munich I heard "Tristan" given before a half-empty house on the third of August. The musical pilgrims from other lands, who go to make up a large part of the summer audiences, had, most of them, made for the German borderline, double speed, as soon as hostilities were declared, and the Germans who had tickets for the performance, had, many of them, little stomach for anything on the stage, when the call of blood had just been issued to sons and brothers by the hundred thousand, and the curtain of a mightier drama than any ever staged behind a proscenium arch had just been rolled up. In Bayreuth everything was chaos, the Mozart Festival in Salzburg closed its doors, and numerous other summer musical undertakings of lesser dimensions in different parts of the kingdom were nipped in the bud.

Conditions in Germany on August 1, 1914, were vastly different from those in America on Good Friday of the present year. The foe was at the country's very doors, with no such barriers in the way as three thousand miles of broad Atlantic ocean and the stout British battle fleet. We in New York could continue quite secure and unmolested with the remainder of our concert season, but in Germany, during the excitement of the first days and weeks, there was little thought for musical entertainment. The only music heard was the blare of regimental bands, or, more moving still, the soldier-songs of marching legions, chanted by thousands of lusty-throated young men, or the voice of the people, singing their national anthems in vast assemblies on the public square or market place.

After the tense excitement of the first weeks came the reaction, and the period of serious consideration among members of the musical fraternity as to what the future might hold in store for those of their number who were not called into actual service. A large number of the concert dates for the approaching season were immediately cancelled, but the managements of the Munich concert halls made the very liberal concession to artists of requiring no rental for the cancelled date, provided that the concert should be given at some time before January first of the succeeding season, an arrangement of which any number took advantage.

After the First Shock

The theaters, after closing for a short period, reopened their doors, which was a propitious sign, and although they played to very meagre houses at first, an improvement was soon noticed, aided by a reduction in the price of seats to about one-half of the normal rate, and the extension of free admission to all men clad in "field-gray." The prices were gradually raised again to the normal, and the right of free admission limited to those convalescent soldiers who could show a hospital certificate. It may be added here that as the war wore on and became more or less of an everyday affair, the attendance at the theaters increased to that of normal times, and that during the season of 1915-1916, the Munich theaters were better attended than during any season for many years past. Also the performances were of a superior character to any I had formerly seen at the Bavarian capital, including a number of first productions in German, and remarkably fine ones, of Strindberg plays.

During the first two months of the musical season of 1914-1915, the platforms of the concert halls were given up entirely to benefit concerts for the Red Cross or other charitable purposes connected with the conduct of the war, and it can be truly said that no one class or profession in civil life gave more cheerfully and more generously of its services than did the musicians who played and sang at these charity concerts. One well-known Berlin pianist told me that

he had played twenty-five engagements for charity, at which he had given his services absolutely without remuneration, up to Christmas 1914. A Munich singer gave me about the same figure for her own case. Finally the matter went too far, and there was a reaction against this constant demand for free appearances on the part of artists who had no other income than that derived from their profession. A society was formed in Munich for the purpose of combating the charity-concert evil, which was joined by nearly all of the most prominent musicians. Its members are not forbidden to take part in charity affairs, but must pledge themselves to demand a percentage of the net receipts of the concert, fifty per cent, if I remember rightly. This was simply a matter of justice to the generous-hearted members of the musical fraternity, for at all of these charity events, the hall owner, the manager, the newspapers, the printer, the ushers, all received full compensation for their services. Only the artists themselves were left out of the final reckoning. We may find a similar condition of affairs confronting us in America when the new musical season gets fairly under way.

By the beginning of November one or two artists ventured the risk of giving their own concerts in Munich, and once the ice was broken, concerts began to follow thick and fast, so that by the beginning of the new year, the concert season was in full swing, and the activities not far behind those of normal seasons.

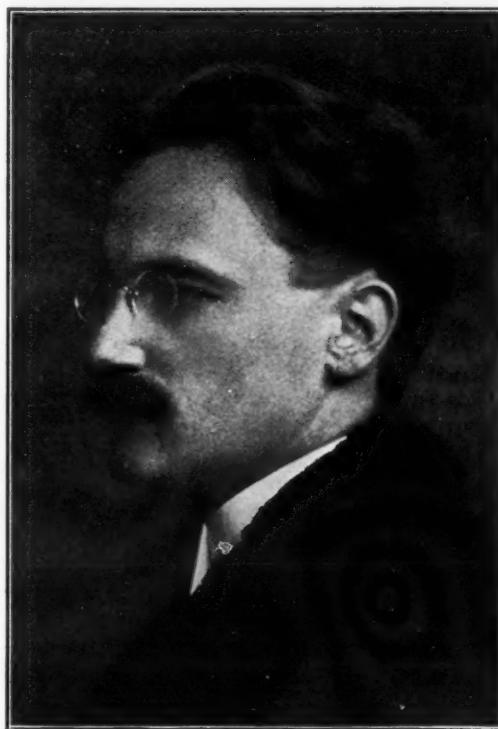
As to Orchestral Concerts

The season of orchestral concerts by the Konzertverein Orchestra was one of the most brilliant and interesting for many years, in that it brought to Munich as "guest" conductors practically every orchestral director of note in Germany, including Fritz Steinbach, Siegmund Hausegger, Felix Weingartner, Karl Panzner, Peter Raabe, Artur Bodanzky, Max Fiedler, Ferdinand Lowe and one or two others whose names elude me just at present. The orchestra had been in a rather precarious situation financially for a season or two back, and in order to keep it on its feet during the first season of the war, these conductors donated their services, each for a concert, receiving in return only transportation from and to their home cities. The first concerts of the organization in the early part of the season were rather poorly attended, but before the season had half finished there was a notable improvement in the size of the audiences, and when Weingartner appeared as conductor toward the end of the season, there was not a seat to be had in the Tonhalle.

Unfortunately the orchestra was unable to hold its own during the second year of the war, and the regular symphony concerts had to be given up, although a number of *Volkssymphonie* concerts were given. The Academie Concerts, given by the orchestra of the Royal Court Theater, were, on the contrary, continued with the utmost success under Bruno Walter's leadership through the first and second seasons of the war. Even standing room was difficult to get at some of these concerts.

It may be asked, how was it possible to keep orchestras going at all in Germany, with universal conscription constantly thinning the ranks of all occupations and professions. For many of the private organizations the task proved in fact an impossible one, so that many cities which did not happen to have bands under royal, or at least ducal, patronage, found themselves sooner or later without an orchestra, at least of symphonic dimensions. Thus, in Munich, so many of the wind choir members were called in for service in the bands of the city regiments, that it became impossible to get the men together for rehearsals, and therefore the giving of serious programs was out of the question, although popular concerts, which could be done without rehearsal, were frequently given. Nuremberg, on the other hand, was able to keep its Philharmonic Orchestra together, although Wilhelm Bruch, its conductor, unburdened to me the enormous task he had to assemble the men from various barrack duties and get them all under one roof for rehearsal. The concert-master, without whom the organization would have had to disband, confided to me that he had been able to keep out of the service through a small physical defect of no consequence whatsoever. And so largely it went among the orchestras of the other cities.

The orchestras of the opera houses enjoying royal or ducal protection had, seemingly, little trouble in keeping their forces intact. Such orchestras are usually made up in Germany for the most part of elderly gentlemen who have been



Edwin Hughes

program to-day of a composition by a living French, Russian, English, Italian or American composer would not be tolerated.

Living in Munich and giving concerts there and in various other important music centers in different parts of Germany, I came into close touch with German musical life, and I shall try to tell you something of the course it took after the beginning of the European struggle for world mastery. One word in self-defense before I begin. We Americans who remained within the boundaries of Germany after the outbreak of the war in 1914, and have since returned to our own country, find here a strong tendency in many quarters to regard us all as violently pro-German, and to look upon any statements we may make in regard to conditions on the other side with a good deal of suspicion—nay, even scepticism. Quite an illogical standpoint, it would seem, when we have surely proved our pro-Americanism by coming back to the fold. May I ask your indulgence, then, if I take the opportunity of assuring you that the following paragraphs make no attempt to be anything other than pro-music, and an entirely dispassionate description of things as I saw them?

Just Before the War

When the mailed glove was thrown down at the beginning of August, 1914, all Germany had been looking forward to what was to be the most active musical season for many years past. I am not sure that it was not to have been the "greatest season in the history of the country," although over there they are a little less given to the use of superlatives. In Munich, which, by the way, has a larger number of concerts to its credit, in proportion to its population, than any city in Germany, or elsewhere, the concert halls already had their dates booked up "solid" for the greater part of the coming season. There was certainly no preparedness or forewarning among the musical profession in the face of the storm which burst upon its members in midsummer, 1914. Summer festivals of opera and orchestral concerts, to which musical tourists in Germany

HOW GERMAN MUSICAL LIFE MET THE WAR SITUATION

[Continued from page 11]

sawing away at the self-same violin desk for decade after decade, and who, being apparently immune from the necessity of having to make way for younger blood, sit and sit, until they have fiddled themselves either to death or into a royal or ducal pension of a hundred or two marks a month. These elderly gentlemen, who make up the larger part of such orchestras are of course above military age and for the minority of younger men, there is always some excuse handy if the opera director thinks it essential to hold them.

Male Singers Granted Exemption

With the singers in the royal opera houses, the matter is about the same. An opera house robbed of its best tenors, baritones and basses would simply have to shut its doors, and so, rather than have several hundred persons thrown out of employment, as would then be the case, the most needed male singers, even if they be liable to military service, are granted exemption from conscription. The German government has extended this system even to privately owned theaters, knowing that to take away all the young men from the theatrical profession would be to make play-giving impossible, and thus rob thousands of persons throughout the country of their means of livelihood, and at the same time take from the people at large one of their most needed forms of amusement and relaxation, at a time when nerves are spanned to the utmost, and when relaxation and a chance to forget for an evening at least some of the horrors of the times are matters of urgent necessity for the spiritual welfare of the people.

Even some artists not connected with musical institutions under royal patronage have managed in some way to keep out of direct service at the front. Wilhelm Bachaus, the pianist, for instance, has been given some sort of military duty, of a kind that does not prevent him from going off on an occasional concert trip. He appears on the concert stage with his lion's mane clipped short, and clad in the field gray uniform of a private, quite a different Bachaus than the one we were formerly accustomed to. And, by the way, his playing has taken on a poetic tinge which it did not have before the outbreak of the war. Particularly I noticed this in his wonderfully fine Chopin readings, the last time I heard him in Munich. One of the best known Munich violinists was called into the army and assigned to garrison duty in Metz, from which city he returned more than once to give the Bavarian capital proof that watching for French airmen had not in any way impaired his art. Franz Bender, one of the principal baritones of the Munich opera, is with the troops, but as long as I was in Munich, was assigned to the local garrison, and appeared often at the opera, as well as in concerts. It is my opinion that if the war does not end in complete catastrophe for Germany, practically every one of her better known artists will come out of it with whole skins. There seems to be some sort of silent understanding among the powers that be that such men cannot be replaced, and that therefore it is worth straining a point to save them for the future musical welfare of the Fatherland. There are, of course, many musicians at the front, but they are almost entirely men as yet unknown to fame.

One of the saddest cases which met my attention was that of an ambitious young Munich pianist, a boy scarcely out of his teens, who returned from the front after the first week or two of fighting with a small wound from a fragment of shell on the fourth finger of his left hand; a small wound, but just enough to make the finger permanently stiff, and to render thereby completely impossible the further pursuance of a career upon which he had set his heart's fondest hopes.

Fewer But Better Concerts

To come back to actual concert life in Munich during the war, it may be said that after the beginning of the year 1915, concert-giving had regained its balance. There were fewer concerts, it is true, but there were better concerts than before the war broke out. The half-baked aspirants for podium honors, over-anxious to offer their unripe wares to a

patient public (the genus thrives abroad just as it does in New York), were automatically eliminated. Only artists of standing, who were pretty sure of a paying audience, could afford the economic risk of concert giving, with the result that the general quality of the musical offerings was greatly improved, and, on account of this fact and of the lesser number of concerts, audiences were larger than in peace times.

These conditions became even accentuated during the second season of the war, and I was told by the leading Munich concert managers that the season of 1915-1916 was the best in their recollection in the way of attendance and box office receipts. I can add my testimony to theirs for I never remember having seen such well-attended concerts in Munich as during this season.

There is no doubt that another factor played an important part in this result. The enjoyment of music is to the German a form of spiritual entertainment far removed from the ordinary thing we know as amusement. There is scarcely a family in Germany to-day untouched by the trail of affliction which the dreadful struggle drags in its wake. To all such, music has offered a spiritual consolation, a relaxation devoid of any trace of frivolity or mere amusement, whose value has been simply inestimable. Performances of such works as the Brahms Requiem, the Mozart Requiem, the Missa Solemnis of Beethoven, took on almost the character of deeply felt religious ceremonies. The audiences heard them with silent reverence and departed without applause.

But even concerts in less marked attune with the spirit of the times held out a solace to many to whom the war had brought bereavement, and so the *Liederabend*, the chamber music concert, the piano recital, drew their audiences to a large extent from a class of people who were looking for more than merely a means of passing away an evening.

During the season of 1915-1916, there were two hundred and fifty-odd concerts in Munich, as against some four hundred and fifty on an average in normal years. The overproduction of concerts in German cities before the beginning of the war had grown to be a positive menace to concert-giving with paid admission, so that it can actually be said that war conditions have brought about a more healthy state of affairs altogether in German concert life than hitherto existed.

Bogus Red Cross Concerts

Many artists who risked giving their own concerts during the first season of the war sought to give the affairs more publicity and themselves more notoriety by announcing that part, or even all of the net receipts, were to be donated to the Red Cross. Often the final reckoning showed that there were only a few marks, or none at all left under "net," after the concert was over, so that the police soon made short work of all such bogus Red Cross concerts by prohibiting any concert to be announced as a benefit for the Red Cross unless the concert-giver would offer a guarantee that the affair would actually net a certain substantial sum to the organization. We shall doubtless witness many of these quasi "Red Cross concerts" in America during the coming season.

The Munich opera enjoyed what must have been one of its most successful seasons for years past, during the second year of the war. It was just as difficult as ever to secure good seats for the Wagner performances at that institution, and full houses were the rule, rather than the exception. In staging for the first time two new one-act operas of young Erich Wolfgang Korngold, "Violanta" and "The Ring of Polycrates," the direction gave what proved to be the most important opera première that Munich had seen for many seasons past. The summer performances at the Prinz Regenten Theater were limited during 1915 and 1916 entirely to Wagner's last opera, "Parsifal," and, at the reduced price of admission of eight marks instead of the usual twenty-five, proved so immensely popular that they were continued at the rate of several performances each week from the middle of August until the beginning of October, when further productions became impossible on account of the fact that the theater has no heating plant, being only intended for summer festival performances.

Although no works by living "enemy composers" were performed at any of the German opera houses, Verdi proved an absolute necessity, as did Bizet. In this respect the opera managements showed at least some freedom from chauvinism, which had little or no counterpart among the concert givers. The only "enemy composer's" names which I remember seeing on concert programs were those of Rubinstein and Tchaikovsky. In Munich one pianist ventured to put a Rubinstein Barcarolle on his program, without causing the slightest perturbation among his audience, and when I was in Berlin for a recital in February of 1916, I noticed that Nikisch had the "Pathétique" down for one of his orchestral concerts.

How War Affected the Conservatories

The conservatories seemed to thrive in spite of war conditions, although their enrollment did not quite equal that of peace times, due largely to the absence of numbers of foreign pupils. Admission was denied to all "enemy aliens" by the state subsidized musical institutions, just as in the case of all the German universities. There was no little distress among private music teachers, but I knew of no case personally where the matter of making ends meet proved an utter impossibility. Indeed I know two well-known Munich teachers who even raised their tuition fee during the second year of the war, on account of the increase in general living expenses. Associations of teachers and other musical organizations were active in relief work to aid urgent cases, and, although the German music teacher is having a struggle and a none too easy one under present conditions, I feel confident that he will not go under. The fertile field of budding musical talent in Germany cannot be left uncultivated for the period of the war if the musical future of the country is not to suffer in consequence, so there will doubtless be plenty of music pupils and of teachers to teach them as long as the war lasts.

The Oratorio Societies were hard put to it, during the last year I was in Germany, to meet the constant thinning out of the ranks of their masculine contingents. The ladies always seem to have the advantage in numbers over the other sex in such organizations, something which holds true in Germany as in other countries, and in a performance of the Missa Solemnis which I heard in Munich toward the end of the season of 1915-1916, the white lawn dresses were in such a preponderance over the evening suits that the success of the performance seemed at first in jeopardy. But the thin black line at the back of the podium managed to hold its own in spite of adverse circumstances, and what with the cleverness of the director in balancing his unequal forces, the rendition suffered little from the discrepancy.

Kind of Music the Soldiers Like

Musical entertainments at the various hospitals are one of the most successful means of getting the wounded soldier away from his sufferings for a brief period, and the best musical talent of Munich offered its services freely in this excellent cause. We will, no doubt, have similar arrangements here in America when our wounded men begin arriving from the other side. To those who will make the arrangements for such entertainments, may I offer a word of suggestion, based on what I know of similar entertainments on the other side. A hospital audience is, as a rule, happy to be entertained in any manner, such is the monotony of cot life in a lazaret, but you cannot bring any comfort to the heart of the average wounded soldier by the performance of a lugubrious sonata for violin and piano, or any other long drawn out composition of the serious sort. I think you will not put me down as rabidly pro-German when I make mention of the fact that the average German soldier in the ranks is more inclined to be an appreciator of a serious musical performance than is the case with our own boys. But even granting this, the most successful hospital concerts in Germany were those of the lighter sort, with offerings of heavier calibre in the minority. Selections from the musical comedies, done if possible by professional interpreters from stage-land, some better known, or at least easily understood musical numbers, interspersed with a humorous reading or

two; this is the sort of thing to bring a little new life and hope into a hospital ward. The affairs should not be too long, as there is a limit to the endurance of the patients, beyond which they may not go without injury to their well-being, and this should be taken into consideration.

In connection with the well-meant attempt to regale the soldiers with a form of entertainment a bit out of their reach, the following tale is told of a German non-commissioned officer who had received a seat in the orchestra for a performance of "Götterdämmerung." On the day after, his captain asked him how he had enjoyed the performance. "Well, sir," he replied, "if I may be allowed to express myself, I would rather spend three days in the trenches."

So Germany has managed to keep her musical life active and vigorous at a world crisis which has almost proven the death of all extended musical activity in the two other great Western European nations. We shall shortly have reason to need musical ministrations in America for the self-same reason that they have proven themselves of spiritual necessity to those on the other side of the great conflict. We imagine now, many of us, that we are completely awake to the fact that we are in the midst of the struggle, but real insight into the price we shall have to pay will come when the first boat load of wounded from the plains of France are unloaded in an American harbor. I well remember the feeling, something between a thrill and a shudder, which I experienced on seeing the first cripple from the front on the streets of Munich. He had only had his left arm amputated at the elbow, to be sure, not a great loss when compared to those I saw afterward who had lost both arms, or both legs, or were shot blind, or who had had nerves and sinews torn to pieces by shrapnel, and who dragged themselves through the streets like men with the palsy, only a hundred times worse, hobbling along, shivering and shaking from head to foot, unable to control a single muscle in their bodies.

Let us hope that when the full horror of the war is upon us, music will prove a boon to our people, and let us also hope that our people will recognize that they have in the purest of the arts not a luxury to be dispensed with, but something that is able to meet the inner needs in times of stress in a manner that cannot, perhaps, be quite equalled by anything else.

Elizabeth Wood, contralto, will give her first song recital in New York at Aeolian Hall, the middle of October.

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OPERA IN ENGLISH IS FEATURE OF LONDON SEASON

Crowded Houses Welcome Carl Rosa Forces — Revivals of "Mignon" and "Merry Wives of Windsor" Included in Plans—Bizet's "Fair Maid of Perth" Seen at Drury Lane—Alys Bateman Raises Large Sum to Endow Memorial to Berkshires Fallen in War—Jeanne Brola Scores in Appearance with Beecham Company

Bureau of Musical America,
12 Nottingham Place,
London, W. 1., June 11, 1917.

OPERA in English at the Shaftesbury Theater, under the generalship of the Carl Rosa Company, is finding most excellent support and "house full" boards are always out. The Carl Rosas opened in their new home, one much better suited to opera than the Garrick, last Monday with an excellent performance of "Aida," and on Tuesday a wonderfully good one of Mozart's delightful "Marriage of Figaro" was given, Clara Simons again being a vivacious *Susanna*, a notable success both vocally and dramatically, while Ida Carton made a really boyish *Cherubino* and Dorothy Robson a good *Countess*. Charles Victor and Arthur Winckworth were excellent as *Figaro* and the *Count* and de la Fuente was a perfect conductor.

Friday brought us a revival of "Tannhäuser" (by plebiscite request), with William Boland in the name part, a singer of fine power and presence with a very effective voice. Beatrice Miranda sang *Elizabeth*, Hebdon Foster *Wolfram* and Arthur Winckworth the *Landgrave*. On Saturday we had "Butterfly," with Hughes Macklin excellent as *Pinkerton* and Hebdon Foster as *Sharpless*, but the title rôle was too heavily played. In the evening "The Tales of Hoffmann" drew a full house. This week the company will revive Ambroise Thomas's "Mignon" and later in the season Nicolai's "Merry Wives of Windsor."

At Drury Lane the event of the week was the production of Bizet's "Fair Maid." We say "fair maid," for of her there is very much, but very little Perth, the atmosphere being decidedly southern. Produced in Paris in 1867 and revived in 1900, we have not heard of her since, yet the music is very attractive and grateful, and as it is now given at Drury



On Left: Hughes Macklin, the Welsh-Irish Tenor, as "Canio," Now Leading Tenor at the Shaftesbury Theater. In Center: Jeanne Brola, American Soprano, as "Mimi," with the Beecham Opera Company at the Drury Lane Theater. On Right: Roger Quilter, the Successful Composer of Songs

Lane with very attractive mounting, an excellent cast and the best of ballets, it will no doubt take a foremost place in their répertoire. *Mignon* Nevada proved a delightfully *Fair Maid*, especially in the "Mad Scene," and Olive Townend a very bright and vivacious *Queen Mab*, who sang her song to the *Duke* delightfully. The two tenors were Walter Hyde and Webster Millar, the former the *Duke* and the latter a romantic *Hal*. Others who filled a fine cast were Foster Richardson, L. J. Russell and Kenneth Sterne. It is not a really big work, but charming and pleasing to both eye and ear.

A brisk performance of "La Bohème" brought out all the attractions of that opera, and Bessie Tyas and Desirée Ellinger were delightful as *Mimi* and *Musetta*, with Maurice d'Oisy as a pleasant *Rudolph* and Frederick Ranalow, Frederick Austin and Powell Edwards as his gay Bohemian confrères, a fine performance and ensemble. On Saturday afternoon "Cavalleria Rusticana" introduced us to a new and excellent *Santuzza* in Helen Barringer, an American. This was followed by "Pagliacci," in which Robert Parker repeated his remarkable conception of *Tonio*, for his reading of the part is thought to be the finest yet seen here.

Benno Moiseiwitsch gave another recital in Queen's Hall and that he can fill its vast auditorium proves the popularity he has achieved. His audience was most appreciative and in a program entirely devoted to Chopin, the playing of his two Books of Studies, Op. 10 and

25, was of the foremost interest, these miniature masterpieces being most fascinatingly interpreted. After much insistence his hearers were rewarded with encores of two Preludes.

Welcome Sammons's Return

At Aeolian Hall the London String Quartet gave their eighth concert of the "Eighth Series" and Albert Sammons, back from playing with the Guards' Band in Paris, had a great reception—virile and significant performances of Debussy's Sonata for flute, viola and harp, Ravel's Introduction and Allegro for harp, flute and clarinet and Joseph Speaight's Quartet Movement in F Minor, "The Lonely Shepherd," and Fantasy Quartet, "Puck," were given before a large and delighted audience.

At Wigmore Hall Mme. Alys Bateman gave an excellent concert in aid of the League of Mercy, at which she was assisted by Mrs. Foster Salmond, Iris Viney, Bertram Binyon and Edward Parlow. Miss Bateman sang Verdi's "Caro Nome" and the solos in the "Star-Spangled Banner" and "God Save the King." Miss Bateman writes me that through her activity in the concert world she has completed the sum of £2,250 to build, equip and endow a room in the Star and Garter Hostel as a memorial to the Berkshires fallen in the War. The committee has acknowledged Miss Bateman's efforts by naming a bed after her, an honor only shared by Mme. Melba.

For his penultimate concert at the Ritz Hotel, Whitney Mockridge had a large audience, for he always offers the best of fare, and at this one we had the charm of his daughter Margaret's delightful singing, as well as his own. Myra Hess was the pianist and played beautifully.

Helen Sealy, violinist; Claud Biggs, pianist, and Austin Carnegie, baritone, gave a very attractive concert at Wigmore Hall. The two former are players of already great attainments and both their duets and solos were played with charm and understanding.

Victor Benham's final recital for this season drew a large audience to Aeolian Hall. The program was interesting and included a Beethoven Sonata, a Schumann Fantasie, two pieces by Chopin and two by Liszt. As a third item the player improvised on a given theme, the one selected by his audience for him to extemporize on being "Cherry Ripe," which he did with great brilliancy.

Mrs. Marjorie Kennedy-Fraser and her daughter, Patuffa, gave one of their refreshingly unhackneyed recitals last Wednesday evening, bringing forward some of their old favorite "Songs of the Hebrides," as well as new ones from a volume now on the press. Their performances are instinct with charm and the highest intelligence, and Miss Kennedy-Fraser plays her mother's accompaniments—both on the harp and piano—with great taste.

Hélène Johner, now Mrs. Bryan Gipps, has just made her reappearance before a London public after the lapse of a decade, and has proved that her rest has not marred any of the brilliancy of her playing, for she delighted her audience in the Steinway Hall with a brilliant performance of Schumann's "Carneval" and later played a group of her own,

most attractive compositions, especially a quaint one, "Princess Me Me's Dance." In the interpretation of César Franck's Sonata for Violin and Piano she was associated with Ethel Robjohn.

Kate Campion also gave a very attractive vocal recital, the chiefest item on the program being a number of delightful songs by Roger Quilter, accompanied by the composer, and most charmingly sung.

Mary St. Gemme, a delightful young pianist, who has lately played here with great success, is an American and a pupil of Mathilde Verne. Although faithful to the Stars and Stripes, she has lived in Italy and England since her sixth year. For the past two years she has been working for the American Red Cross in Florence.

Hughes Macklin, Welsh-Irish tenor, is one of the chief attractions of the Carl Rosa Opera Company. Just before the war he had signed a three years' engagement for the Royal Opera in Berlin, which, needless to say, was cancelled and he entered on his present work.

Jeanne Brola, who is now one of the leading sopranos of the Beecham Opera Company, is an American and well known in the United States and Canada. She created the rôle of "The Girl of the Golden West," in which she has scored an enormous success here. One of her teachers was her sister, Madeline Brooks, who, we hope, will soon cross the Atlantic and start a studio in London.

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EXCERPT FROM EUROPEAN PRESS REVIEWS:

La Prensa, Buenos Ayres:

The so keenly expected performance of "Manon" of Massenet took place yesterday before packed house. The performance offered as a dual attraction the début of Madame Vix, so long expected and so much discussed in advance, and a new interpretation by Caruso.

Genevieve Vix proved the feature upon which the attention of the public was concentrated and which, from the first entry on the scene of the French soprano, realized that here was an artist of exceptional value of whom we shall speak later on. For the moment be it said that never has our mission as critic seemed more gratifying than today, when it behoves us—a rare instance of the present season—to praise almost unconditionally. For the performance had been conscientiously prepared and was presented in irreproachable form.

But let us return to Mme. Vix. The highly distinguished artist fully justified all expectations that had been entertained relative to her artistic merits. For Mme. Vix, whose strong and tenacious artistic temperament was an object of undivided praise, compelled the attention of the public equally by her sympathetic voice, of the timbre of a pure lyric soprano, which she utilizes with an admirable technique. We simply state, without going into the details of her interpretation, that Mme. Vix presented us with a *Manon* which differed absolutely from other interpretations. The character of the person who progressed from the ingenuous to the frivolous and gradually to the dramatic moments was admirably portrayed. Her singing, full of charm and warmth, the truthfulness of her manifold nuances, accentuated as much by her voice as by her acting, her individuality, are all deserving of the highest praise.

En résumé one can truthfully say that this actress, who is marvelously familiar with the traditions of the stage on which she has been active up to the present time, is a singer who, thanks to her serious studies, has attained a high degree of cultivation in her art. We must admit that the French actors shine as a result of their careful preparation for their future task. Before making their début at a theatre they attend for several years the classes in the Conservatoire, where they not only cultivate their voices but also simultaneously acquire a general artistic education. Thus, before they commence their career they know what their repertoire is to be and specialize accordingly. One may note less force in the voices and less spontaneity of interpretation of the French than among the Italians. But, on the other hand, they are more conscientious in that which they sing and say. In the case of Mme. Vix, the public warmly applauded.

L'Éclaire, Monte Carlo:

The child-like impulsiveness of *Manon*, her perverse grace, sincere passion and volatile coquetry found an admirable interpreter in Mme. Genevieve Vix. The intelligence, the art, the elegant simplicity and the absolute charm with which she makes the fragile, light-hearted and tender creature live and vibrate are equalled only by the ease, the facility and the expressive color of an ample and even voice—a voice brilliant and pure—and a precise and precious musicianship. Mme. Vix is the *Manon* of sentiment and literature of whom the novelist, the librettist and the musician must have dreamed, and it seems difficult to imagine a more perfect living embodiment. In the first act lively and vivacious, hesitant and melancholy in the second, emotional in the third and warmly passionate in the fourth, Mme. Vix electrified her audience and was, together with her partner, David Deories, recalled five times after the St. Sulpice scene, which they sang with stirring animation and youth.

Le Monde Artistique, Bayonne, France:

Adding brilliancy to the gala performance organized on Jan. 31, Mme. Vix appeared in "Manon." The admirable singer was above all praise. This brilliant artist has beauty of face and a superb voice, perfect diction and a pose and histrionic sense thoroughly admirable. The audience, conquered and enchanted, did not tire of recalling this incomparable *Manon*, and she answered these ovations with the grace and simplicity of a

child, which added to her charm. We are led to hope that Mme. Vix will return and let us hear her in another part, so that we can appreciate the diversity of her talents. We hope this with all our hearts.

the interest of contemplating (without doubt) a songstress who came preceded by a eulogy to her beauty. She quite won the approval of the Barcelonian public.

As can be supposed, all opera glasses were leveled at the stage as soon as she, the star of the opera and the object of much warm interest, appeared on the scene. Immediately Mme. Genoveva Vix secured a supreme triumph (the sentiment was unanimous on this point) for her graceful form and her distinctive deportment. At that moment every eye gazed at her and voices which murmured spontaneously recognized the beauty and the elegance of this lady.

She then easily won over the sympathy of the assembly. The audience not only admired her for her great personal charm and beauty of face, but little by little she won over the soul of the people by her exceedingly clear diction of the French school of singing, by the great sweetness and finesse with which she managed and emitted her voice, but above all by the realistic manner in which she suited the action to the phrase. In this connection her work in the third act, when in the sacristy of the Church of San Sulpicio she conquers and resists *Manon*, her ancient lover, with his insinuations and insistences, Mme. Vix shows herself to be an actress of poise and of expression. In addition to the exquisiteness of her manners, she finds the way of making evident and sounding the dramatic note of passion. She does not detract from the striding rhyme and rhythm with which she endows the rôle for one moment. We can clearly picture to ourselves the daughter of Lescaut as a most impassioned individual with a live coal in her heart.

On the other hand, the manner in which the opera was revived in our theater last night is similar to a fine resilient porcelain upon which was reflected like an eclipse the person of Mme. Vix in a moment of vivacity. At the end of the aforementioned act (the culminating scene of the work) she entirely endeared herself to the audience.

It was for these reasons that the public had occasion to applaud. It is to Mme. Vix, who sang her rôle in French, that we have extended the welcome expressed in the foregoing lines.

Gran Teatro del Liceo, Barcelona, Spain:

The delicate melody of "Manon," the beautiful French music was enjoyed immensely by the public of our great theatre, for the merit of the great artist, the soprano, Genoveva Vix.

Miss Vix has indisputable artistic merit and has been triumphant in the principal theatres of France and America. As we informed our readers before, she has just completely demonstrated that this information was not exaggerated.

Miss Vix, being an accomplished singer as well as an actress, can compete with the most prominent artists of the French and Italian dramatic theatres. Her voice is like the pure sound of a silver bell and is as sweet as it is soft. Her style of singing is similar to the school of Italian music, it being admirable also for its clear and perfect diction.

Heraldo Nacional, Barcelona, Spain:

Last night was the début of Miss Genevieve Vix in "Manon," and everybody was very much pleased, as we noticed from the expressions of the audience. Miss Vix was a great success when we heard her before, and as we know, her great merit last night as soon as she came out on the stage overwhelmed the public with her nice figure, her perfect manner as well as her beauty.

Afterwards as she developed she revealed the excellencies of a good singer. These are all the qualities for an artist in order to climb to the top. Refined taste, emission of the voice, a good tone, the ductility of the voice, the perfect pronunciation and the wonderful impersonation. There is something very wonderful about this artist, Miss Vix, in that she is very respectful to the authors whose music she interprets. As *Manon*, we could observe that she kept scrupulously to whatever was written and marked by the author without incurring any mistake or false notes in order to get applause. Miss Vix is one of those that sing for the benefit of the art and does not need that in order to triumph, and last night she obtained it unanimously.



La Vanguardia, Barcelona, Spain:

Last night in the sumptuous opera house of Liceo there manifested itself a very feminine spirit of curiosity. The public gathered in the theatre as much for the opera itself as for

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HUGE THRONGS CONGREGATE FOR LINCOLN PAGEANT

Colonel Roosevelt, Governors of Nine States and Thousands of Territorial Pioneers Flock to Celebrate Nebraska a Golden Jubilee—Patriotism Is Key-note of Assembly—Spirited Music Is Work of Howard Kirkpatrick—Splendid Example of Community Work Demonstrated in Undertaking

LINCOLN, NEB., June 18.—For three days during the past week the State of Nebraska, admitted to the Union in 1867, celebrated its Golden Jubilee at Lincoln, the capital city. The central event of the week's celebration, a Pageant of Nebraska—the book and music of which were written by Nebrascans and worthily staged, acted and sung by Nebrascans—was at once so beautiful, pictorial, poetic and patriotic that it proved a proper tribute to the makers of the State.

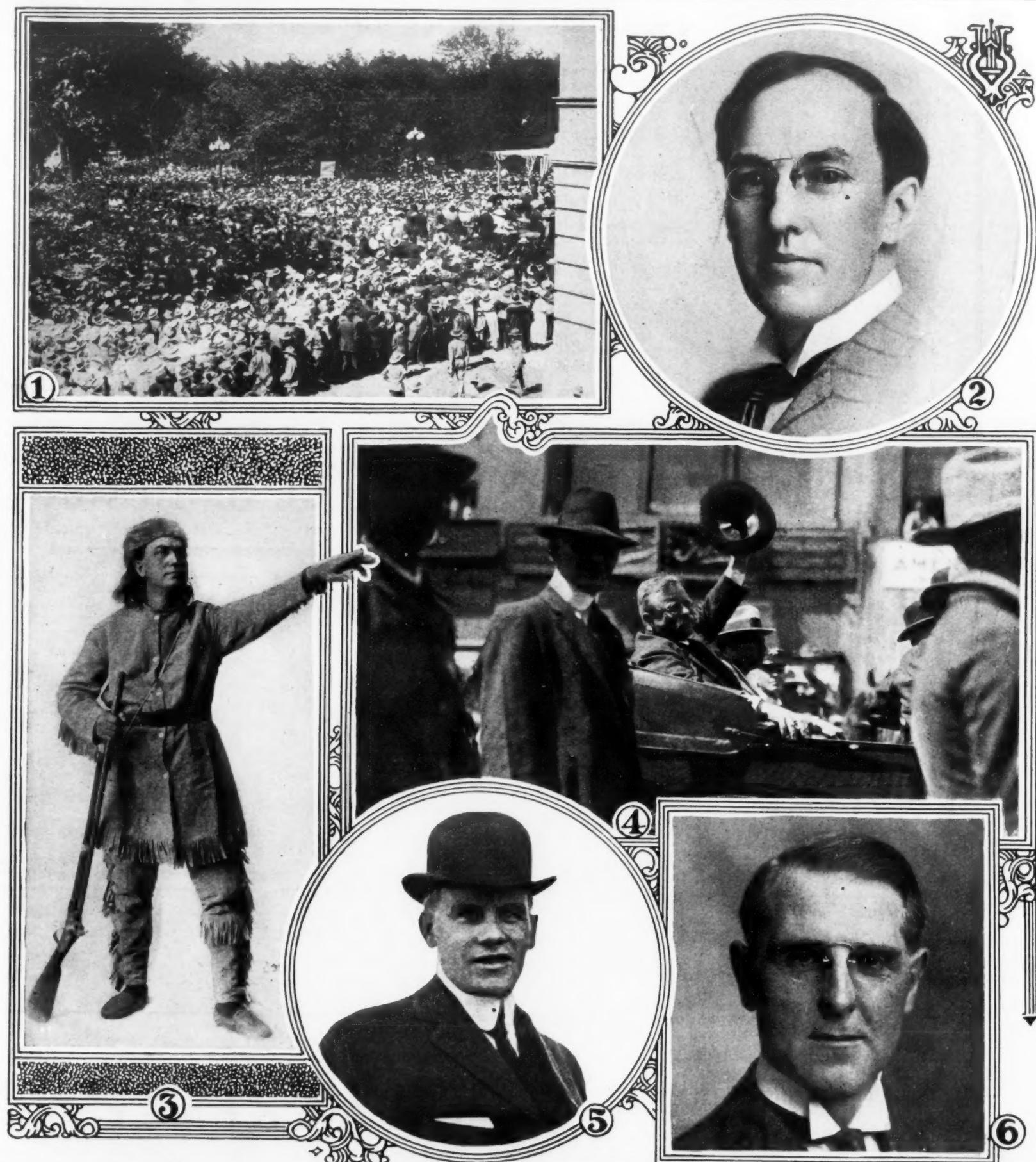
Lincoln was a fairyland city at night, the streets being brilliantly illuminated with searchlights and ropes of red, white and blue lights. Every window of every business house and office building in the city was decked with flags.

The visitors included a thousand surviving territorial pioneers, countless old settlers, who came to Nebraska during its first years of statehood, Governors from ten States and a former President, Theodore Roosevelt.

The book of the pageant was written by Prof. Hartley B. Alexander of the University of Nebraska and the accompanying music by Howard I. Kirkpatrick of the University School of Music. Nebraska has a large fund of folk-lore and legend, and these were made use of by Mr. Alexander, whose work both as a poet and as editor of the *Mid-West Quarterly* is widely known. Much of Mr. Kirkpatrick's music was entirely original, but in many instances he made striking use of beautiful themes selected from the ritualistic music of the Omaha Indians, resident in Nebraska. Robert D. Scott of the university was pageant director and took charge of his four-hundred helpers in such a manner that each night there was given a smooth and polished performance of the great spectacle. Carl-Frederick Steckelberg directed the music of the pageant, which was accompanied by an orchestra of thirty players. Dances were directed by Charlotte Whedon. Many striking spectacular features were introduced at each performance, and no "players" were more popular than "Tom" and "Jerry"—two oxen from Winnipeg, Canada, that drew an old prairie schooner. That the pageant was truly a "community" affair was proved by the fact that in many cases Pageant Director Scott was not able to use the services of all those who offered, there having been, for instance, fifty-two applicants for the part of ox-driver—the honor of which finally fell to "Doc" Hardy, cowboy and Indian fighter from Burwell, Neb., who rode his broncho eighty miles to the nearest railroad station and then came to Lincoln by train to offer his assistance. Much credit for the success of the pageant is due the Lincoln Commercial Club, Walter Whitten, secretary, and to Guy E. Reed, business manager.

Story of the Pageant

The setting of the pageant—given at the State fair grounds—was a dark green sward, backed by a forest of beautiful fir trees. Part I was entitled "The Spirit of the West" and, in an opening framed by the green trees, appeared the chorus of *Adventurers*, led on by the *Genius of Progress*, marching into the West. Here they were greeted by the dancing *Prairies* and the song, "Nebraska," which followed their welcome, signifying that their quest for homestead was ended. The *Prairies* and *Fields* were later attacked by the plague of the *Grasshoppers*. These, in turn, were driven away by the *Birds*—all this to the accompaniment of much spirited music. Then came the *Spirit of the West*



No. 1—One Corner of the Crowd at Pageant of Nebraska; No. 2—Howard I. Kirkpatrick, Writer of the Music of the Pageant of Nebraska; No. 3—George H. Walters, Leader of the Voyageurs; No. 4—Theodore Roosevelt, Lincoln's Distinguished Visitor (Photo by Hindmarsh); No. 5—Carl-Frederick Steckelberg, Conductor of Music, Pageant of Nebraska; No. 6—Robert D. Scott, Pageant Director (Photo by Townsend)

(impersonated by Charlotte Whedon), who summoned the *Golden Hopes of the Future* (two or three score of tiny children in golden ballet costumes).

Part II was entitled "The Louisiana Purchase." The purchase of the Louisiana Territory from Napoleonic France by President Jefferson was the event which gave the lands, of which Nebraska is a part, to the United States. The principal figures in this transaction—Napoleon, Talleyrand, Jefferson and Monroe—were shown in three scenes, depicting the purchase of Louisiana.

"The Plainsmen" was one of the most strikingly realistic of all scenes of the Pageant. It told in song of the experiences of those people who first inhabited Nebraska and of the development of the resources of the State. An orchestral prelude, built on Omaha Indian musical themes, opened this part. A monotonous, characteristic Omaha rhythm, beaten insistently on the drums, formed the introduction of the Prelude, and this was followed by the melody, given out by the flutes, as a band of Indians appeared upon the scene. Homer K. Compton as *Chieftain* sang the solo parts with splendid effect, after which the drums again, in real Indian fashion, announced the war dance rhythm. Following the *Indians* upon the stage, as in history, came the *French Voyageurs*, singing a stirring song, "On to the Wilderness." This group of singers was ably led by George H. Walters. Next came the *Pioneers* with the prairie schooner drawn

by oxen, singing with the cowboys a truly dramatic Western folk-song, a "chanty" of the plains, the "Whipsters' Chorus," to the accompaniment of cracking rawhides, and the shooting of pistols. As the prairie schooner left the center of the stage there appeared a throne upon which was seated the *Corn Spirit*, attended in oriental style by the *Harvest Maidens*.

Civil War Scenes

"The Making of the State" introduced many characters of Civil War time—Senators Douglas, Dixon and Sumner, *Figure of the North*, *Figure of the South* and President Johnson, to whom the *Ghost of Lincoln* appears. Much martial music was played and sung during this portion of the pageant, at the close of which a blare of trumpets welcomed the new State.

"Nebraska and the Nation" was largely symbolic in character and gorgeously beautiful. The part opened with the stage bare and with the sound of fife and drums heard, gradually approaching. Finally "The Spirit of '76" (impersonated by three old soldiers, fife and beating time with most evident enjoyment) entered, symbolizing the love of liberty and justice. The fifer and drummers passed, and *Columbia*, Charlotte Whedon, entered with thirteen young ladies, impersonating the thirteen original colonies, who danced a graceful minuet. Then came the States of the Union, a group of dancers in dainty star-spangled

blue ballet costumes, a symbol of the growth of the nation.

Patriotic songs of the North and South were sung by the assembling chorus as the soldiers and flag of the North and soldiers and flag of the old Confederacy appeared. As old differences were settled and the leaders of each faction met, down the center of the stage appeared the new State of Nebraska (daintily impersonated by little Mary Young). Nebraska was greeted by *Columbia*, who presented her to the audience. To the accompaniment of mysterious music appeared the Procession of the Years, passing before *Columbia*, and *Liberty*, Alice Howell, who, with her color bearer and members of the Old Guard, Civil War veterans, was announced by the "Spirit of '76."

The pageant ended amid tumultuous applause and patriotic demonstration, as an immense electrically lighted flag appeared above the forest, while orchestra, singers and audience joined in the "Star-Spangled Banner." Colonel Roosevelt, who was present as the guest of the city, declared himself delighted with the pageant, which had been so gorgeously produced by the citizens as a purely civic and "community" affair, without any element of commercialism.

HAZEL GERTRUDE KINSCELLA.

Thomas Chalmers, the young American baritone engaged for the Metropolitan next season, has taken up a summer residence at North Salem, N. Y.



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BENJ. CASO, "The Birth of a Nation Co."
JOHN RAMAGNAND, "Victor Herbert Princess Pat Co."

Still Another
McLELLAN
Success
META CHRISTENSEN
Contralto

ECHOES OF MUSIC ABROAD

More Puccini Novelties for Italy's Next Opera Season—Melba Promises Australian Season for Boston Opera Company in Case the War Lasts Through Next Spring—Tetrazzini Sings for Wedding Party in Milan—Berlin Landlord Holds Auction Sale of Gemma Bellincioni's Personal Possessions—Joseph Holbrooke and Dan Godfrey Have a Difference of Opinion—Patriotic Songs Popular in Home Camps Find No Favor with Men in Trenches—American Singer in Leading Tenor Rôle of Puccini's "La Rondine" in Its South American Première

Now that "La Rondine" has tried out its wings and gone a-flitting from one opera house in Italy to another, Giacomo Puccini has his mind free for the three short works that have begrimed "The Swallow" the time it demanded in making ready for flight. The Puccini "fans" may well hope that the three novelties still unheard may prove more worthy of the composer's standing than "La Rondine," for even in Italy, where the most extreme superlatives are none too good for what is oft-times mediocre, praise for this new opera has been qualified by a significant degree of reserve.

The three operas—or opera-lets—now uppermost in Puccini's thoughts are designed as a triptych, revealing the composer in three different kinds of musical frame. The first, entitled "Suora Angelica," is described by the *Giornale d'Italia* as "profoundly sentimental." The second, "Il Tabarro," is tragic and Grand-Guignol-esque, while the third, "Gianni Secchi," is a comic work.

The three of them are to be given together to constitute an evening's bill. The librettos are the work of G. Oachino Forzano and Adami. "Il Tabarro" is already completed and the "profoundly sentimental" little "Suora Angelica" will be finished very soon, but of "Gianni Secchi" Puccini has not yet written a note. He has all the music for it in his mind, however, and has it written in that way from beginning to end. The three will be produced next season in Italy.

* * *

INSTEAD of organizing a special opera company to take back with her to Australia after her coming season in this country, Nellie Melba plans to make use of one already in existence and well established. This organization is none other than the Boston-National Opera Company.

Since her return to her homeland from her winter in California the great Australian soprano has been discussing the project with Australian managers, and it now seems pretty well assured that if the war is not yet over by the time she has finished her engagements with the Chicago Opera Company in Chicago, Boston, New York and Philadelphia, the Rabinoff organization—principals, chorus and orchestra—will follow her to her country.

If peace is declared before that time the scheme will fall through for the time being as Mme. Melba in that case will go directly from here to London and Paris. If there is a Covent Garden season, as in ante-bellum times, she will be one of its pillars once more.

But already Melba has practically promised her countrymen—conditionally to the continuance of the war, of course—an opportunity to learn to know Debussy's "Pelléas et Mélisande," Montemezzi's "L'Amore dei tre Re," which she announces as her trump-card, and Masséna's "Iris." Maggie Teyte is slated to sing Mélisande, while to Tamaki Miura will fall the name parts of both "Iris" and "Madam Butterfly." Another leading soprano of the company will be Louise Edvina, who has been associated with Melba at Covent Garden in times past. Zenatello is promised as the first tenor of the company.

It is believed that Melba intends to assume a large part of the financial responsibility for the project herself.

* * *

INDIRECTLY news comes from Louisa Tetrazzini which indicates at any rate that the Hammerstein sensation of a season or two that have passed into history is making Milan her headquarters while waiting for the war to stop and rid ocean travel of the U-boat peril.

Giuseppe Borgatti, an Italian tenor of some prominence in his native land, was

recently married, and the Italian newspapers report that after the marriage ceremony in the church Mme. Tetrazzini entertained the wedding couple and their guests at her apartment in the Hôtel de la Ville, where she sang for them.

IT has not taken "La Rondine" long to cross the Atlantic. The Puccini novelty of the past season in Italy, first produced in Monte Carlo and Milan in the early spring, traveled rapidly not only in making the rounds of the Italian opera houses, but reached Buenos Ayres

parture from Germany, leaving practically all of her most valued souvenirs of her long career in her Berlin apartment. Recently her Berlin landlord, to whom it was impossible to send money, appealed to the courts for permission to hold an auction sale of all she had left in the apartment. The permission granted, the sale was promptly held and the Italian singer's possessions were scattered among many buyers.

* * *

JUST at present Joseph Holbrooke is at loggerheads with Dan Godfrey. A



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Tommy Atkins Composing Songs "Somewhere in France"

One of the first things the British soldiers on the Western front do in their leisure moments is to seek out whatever pianos there may be in the French villages in which they are quartered. The picture shows one of the Balmorals trying out some original melodies that had taken form in his mind in more strenuous hours.

in time to be heard at the Colon during the first week of the new season there.

And the Argentine capital evidently took kindly to it at the outset. The success of its première is reported as having been "unparalleled." The principal tenor rôle was entrusted to the new American tenor Carlo Hackett, who had arrived fresh from a début season of uncommon promise in Italy to carry on this country's traditions established on the Colon's stage a year ago by Edoardo di Giovanni, the erstwhile Edward Johnson of New York. With Hackett in the cast under Gino Marinuzzi's baton were Gilda Della Rizza and Nera Marmora.

A few days later Hackett further distinguished himself as Cavaradossi in "Tosca." The Roman singer of the cast was Carmen Melis, of other days in the opera history of New York and Boston. The Italian reports aver with characteristic temperateness that these two singers were applauded all evening by a "tumultuous and delirious public."

* * *

GEMMA BELLINCIONI, long recognized as Italy's foremost dramatic soprano and now intent upon helping her daughter, Bianca Bellincioni-Stagno, to a place of equal distinction in the opera world, is bewailing the fate of many of her most cherished personal possessions.

Some three years or so before the outbreak of the war Mme. Bellincioni, having practically ended her stage career, decided that Germany offered a better field for teaching than her own country. Accordingly she opened a studio in Berlin, where she gave an occasional concert and in a short time had built up a most lucrative "practice," with every prospect for its continuing indefinitely.

But when Italy got into the war she found it advisable to make a hasty de-

few weeks ago Godfrey invited the composer of "The Children of Don" to go down to Bournemouth to play at one of his Municipal Orchestra concerts there and to hear one of his works performed.

Holbrooke accepted the invitation, but when he reached Bournemouth and saw the announcements of the concert flat-footedly refused to appear, for staring at him from the billboards was the name of Pachmann in great, glaring capitals, that of Strockoff in letters of somewhat smaller size, Kirkby-Lunn's in still smaller type, and finally the name of "Joseph Holbrooke, the great composer," in very inconspicuous type and ink, indeed. This, of course, was quite too much for any artist-temperament, and in all justice it must be said that the artist-temperament was in the right in this case.

Letters have been exchanged by the belligerents through the columns of London *Musical News*, and it should give Mr. Holbrooke a novel sensation to find that the public's sympathy is with him. He explains: "My refusal has nothing at all to do with any particular artist billed; my grievance is with Mr. Godfrey, who trots out fifty odd new works a year, does not get one of them known and liked, and obviously thinks he is doing composers a service by inviting them to Bournemouth, instead of which composers are all doing Mr. Godfrey a service by going to his concerts, or to any other concerts for that matter!"—a gingery touch truly Holbrooke-ian!

"It must give him a fearful jolt when I tell him in most places artists who appear at concerts are billed *alike*, and that when I play in provincial towns my name is exactly the same in type as Mr. Pachmann. So should every other artist in this country be treated."

NOW that this country is at war we may expect the market to be deluged with patriotic songs within the next few months. This has been England's experience, but probably not one per cent of those published in that country has paid the publishing expenses. Not every "patriotic composer" is lucky enough to make a home run for \$20,000, as Ivor Novello did with "Keep the Home Fires Burning."

But highly colored patriotic ballads so popular in the home camps in England are rigorously discountered in the trenches, according to a writer in the London *Globe*, and the isolated soul harks back to favorites of bygone days. "In Gallipoli we lay in the rest-camp under the high stars, and listened to the song that poured from a grove of trees where an artillery battery lay. The singers were from Lancashire and sang well; but there was nothing garishly up-to-date in their répertoire. We were regaled nightly with the glories of the 'Old Bull and Bush,' the tender appeal of 'Could You Be True to Eyes of Blue,' and the unconscious irony of 'Somewhere the Sun Is Shining.'

"In the trenches the higher command discouraged nocturnal music. But Atkins cannot pass the night lacking the stimulus of a stave or two. At midnight the telephone in the front-line trench would buzz, and a far-away voice would demand to know if Sammy were disengaged, and, if so, would he oblige the headquarter signallers with 'Two Eyes of Gray,' hummed into the telephone receiver."

* * *

LAST month Umberto Macnez, who sang at the Metropolitan one season, made a series of guest appearances in Massenet's "Werther" at the Teatro Corso in Padua.

From Rome come echoes of the enthusiastic recognition accorded Giannina Russ for her singing of the title rôle of "La Gioconda." When this singer was at the Manhattan in Hammerstein's days she proved herself to be the possessor of one of the finest dramatic soprano voices heard hereabout in many a long day, but unfortunately some of the other things needful in the making of a great artist were not so pronounced in her equipment.

Another singer once associated with the Manhattan has been singing in Venice, at the Teatro Rossini, where the tenor Parola was recently cast to sing opposite Elvira Casazza in "La Favola."

* * *

ONE of the English homes to which the painful realities of the war most recently have been brought home is that of Dr. Henry Coward, the well-known conductor, who visited this country some four or five years ago with the Sheffield Choir when it was making its globe-circling tour. Dr. Coward's eldest son, Captain Henry Coward, has died of wounds received in action "somewhere in France."

J. L. H.

Eleanor Painter, the soprano, will have a leading rôle in Chester Bailey Fernald's four-act comedy, "The Pursuit of Pamela," which begins its rehearsals next week in Los Angeles.

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BOSTON APPLAUDS LOCAL MUSICIANS

Mme. Ferrabini Wins Applause at
"Pop" Concert—Bainbridge
Crist Suite Given

BOSTON, MASS., June 23.—The program for the first concert in the Boston Symphony's seventh week of summer "Pop" concerts, given in Symphony Hall last Monday evening, afforded no little amount of local interest in that it featured two well-known Boston musicians, Ethel Frank, soprano, who made her initial bow to a "Pop" audience, and Bainbridge Crist, composer, whose orchestral Suite, "Egyptian Impressions," was given a conspicuous place on the program. After its performance Mr. Crist from the audience bowed acknowledgment to the prolonged applause, and his thanks to Conductor Jacchia for a masterly reading of the piece. Miss Frank was heard in the "Un bel di" aria from "Madama Butterfly" and in the familiar "Voi che Sapete" of Mozart. With piano accompaniment she sang Purcell's "Passing By" and the "Chanson Indoue" of Rimsky-Korsakoff. In these two songs and the Mozart air, the singer was most convincing, the colorful beauties of her clear lyric soprano being shown to good advantage.

The soloist for Tuesday's concert was the much favored tenor, Arthur Hackett, who also appeared again at the evening's concert. To the arias, "Cielo e mar" from "La Gioconda" and "Che gelida manina" from "La Bohème," he added several extra songs with piano accompaniment, and his excellent singing gave unlimited pleasure to these audiences, with whom Mr. Hackett stands in high favor.

On Wednesday (and last evening also) a newcomer was heard, Mme. Ester Ferrabini, a dramatic soprano, the wife of Conductor Jacchia. She sang arias from "Aida" and "Cavalleria Rusticana" with dramatic fervor and in true operatic style. Last evening she sang from "Madama Butterfly" and "Carmen" and repeated the favorable impression she created on her first appearance. Another

feature of Wednesday's program was the solo group for flute effectively played by Mr. de Mailly and accompanied at the piano by his wife, Claire Forbes de Mailly.

Mario Laurenti sang again on Thursday evening from "Pagliacci" and "The Barber of Seville." Mr. Laurenti is a dramatic baritone of sterling vocal abilities.

At this evening's concert, besides Mr. Hackett as soloist, Mr. Theodorowicz, from the orchestra's first violin desk, played the solo, "Serenade Mélancolique" of Tschaikowsky and received a hearty ovation. Mr. Jacchia's conducting of these concerts is receiving the highest of commendation, and his selection for the orchestral part of the programs is consistent and in good taste.

The assisting soloists as announced for the coming week's concerts are Martha Atwood-Baker, soprano; Lillia Snelling, mezzo - contralto; Stephen Townsend, baritone, all of whom will be heard for the first time this season, and the re-engagements will be Mr. Hackett and Mr. Laurenti.

W. H. L.

Many Graduate from Milwaukee Conservatories

MILWAUKEE, June 27.—The lists of performers and teachers of music received many acquisitions during the past fortnight, when an unusually large number of students were graduated. Marquette Conservatory, Wisconsin College of Music, Wisconsin Conservatory of Music and the Meyer-Rowland School presented diplomas of graduation to more than 125 students and private teachers of high standing also graduated many pupils. Florence Jacobson and Lillian Toelle, students at the Marquette University Conservatory, received the degree of Bachelor of Music. Members of the graduating classes of the conservatories presented recitals which were well attended.

J. E. McC.

Luckstone Leaves New York for Summer Home at Highmount, N. Y.

Isidore Luckstone, the prominent New York voice teacher, left the city on June 16 for Highmount, Ulster County, N. Y., where he will spend the summer months. As is the custom each summer, he will teach only a limited number of pupils. Mr. Luckstone will return to New York the latter part of September.

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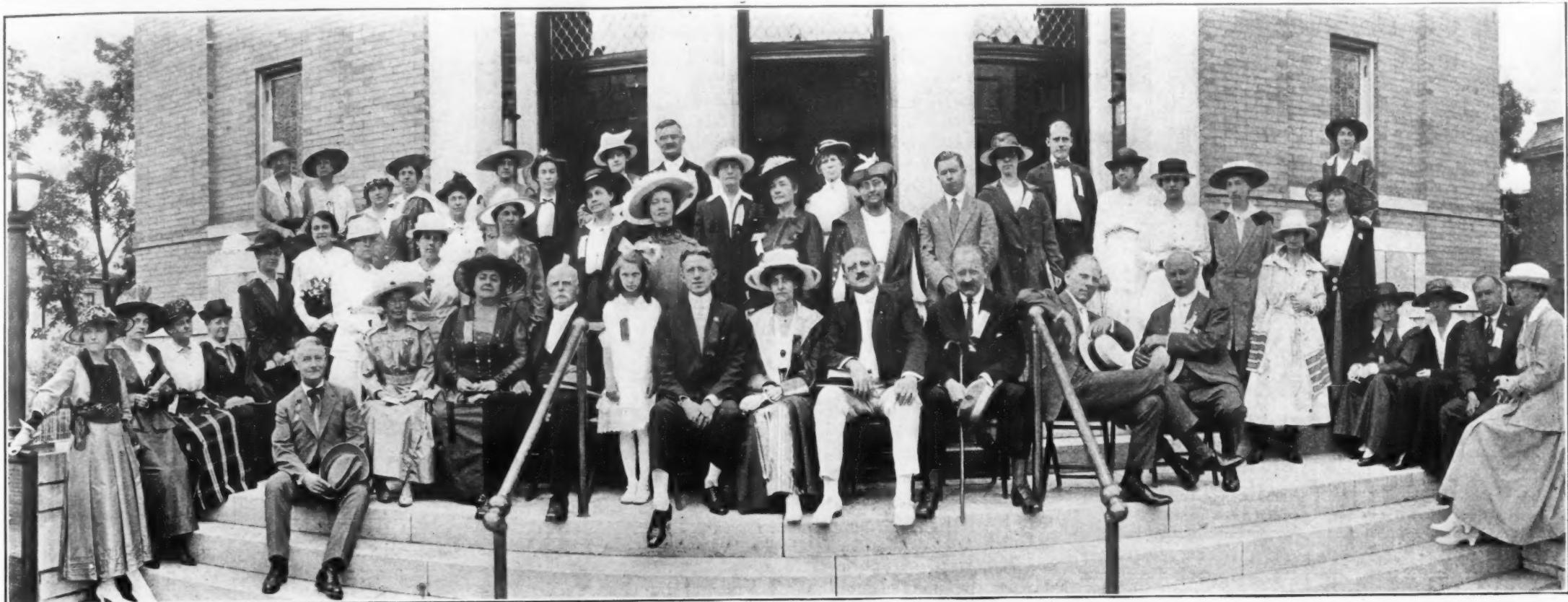
OLIVE NEVIN

A soprano worthy of
the name—NEVIN

ADDRESS:

Music League of America, 1 W. 34th St., N. Y.

Convention Hears of Missouri's Musical Progress



A Group of Missouri Teachers at the Recent Convention in Springfield: Seated on Steps, W. L. Calhoun, General Examiner for State; Seated in Chairs, Front Row, Birdie Atwood, Chairman Executive Committee; Mrs. W. D. Steele, Sedalia, Member of Program Committee; E. H. Schultze, Springfield, Member of Executive Committee; Tyrie Lyon, St. Louis, Secretary-Treasurer; N. Louise Wright, Fayette, President; Herbert Krumme, President-elect; Frederic Lillebridge, St. Louis; E. L. Coburn, Music Supervisor, St. Louis; R. R. Robertson, Music Supervisor, Springfield. Standing in Front of Pillar on Left, Back Row, George Enzinger of St. Louis, Chairman of Program Committee

SPRINGFIELD, MO., June 25.—The twenty-second annual convention of the Missouri Music Teachers' Association was held in Springfield, Mo., on June 19, 20, 21 and was very successful, both artistically and financially.

The meetings were held in the South Street Christian Church, which was ideal in its arrangements. The welcome address on Tuesday morning was given by Birdie Atwood, chairman of the executive committee. Stress was laid upon the bond of sympathy between musicians and the universality of music as a language, the speaker quoting from a recent address by John C. Freund.

The president, N. Louise Wright, of Fayette, in her response told something of what had been accomplished by the association, comparing it favorably with other States.

H. E. Schultze of Springfield, a charter member, read an interesting paper on "The Value of Music Teachers' Associations to the Profession."

George Enzinger of St. Louis, chairman of the program committee, spoke in high praise of the work of the various committees.

In the afternoon the program was given by Springfield musicians, who gave the following program in admirable manner:

Piano, "Elfin Dance," Raff, Gladys Deaton. Songs for Soprano, "If," Claire Guidy; "Spring of the Year," Ivor-Novello; "Separation," Mrs. H. H. A. Beach; Clara Moist. Piano, Ballade in A Flat, Chopin. Homer Czar Nearing. Aria for Contralto, Habanera from "Carmen," Bizet; Edna Haseltine. Piano, Rondo Capriccioso, Mendelssohn; Bessie Bloomer. Aria for Soprano, "Dost Thou Know That Sweet Land?" from "Mignon," Thomas; Mrs. Edwin H. Kelley. Piano, Sonata in A, first movement, Cadman; Nelle Ross. Songs for Soprano, "Night in May," Brahms; "The Watchful Lover," Brahms; "My Heart in Bloom," Brahms; Helen Hogeboom. Piano, Scherzo in E Flat Minor, Brahms; Susie Dillard. Accompanists, Birdie Atwood, Frances Morgan and Grant McDonald.

Hear Kroeger Compositions

In the evening E. R. Kroeger of St. Louis gave a program of his own compositions, which was listened to with great delight. Mr. Kroeger's program was as follows:

Sonata in D Flat Major, Op. 40, Allegro. Andante Sostenuto. Allegro Energico. Arion, from "Three Mythological Scenes," Op. 46, No. 1. The Lonely Ranchman, from "American Character Sketches," Op. 53, No. 4. En-treaty, Op. 42, No. 3. Moment Musical al'Espagnol, Op. 24, No. 3. The Rivulet, Op. 3. March of the Indian Phantoms, Op. 80. Pre-

lude, in B Flat Minor, from Op. 41. Egeria, Op. 35. Mazurka-Serenade, Op. 68, No. 3. Hindu Song, from "Oriental Pictures," Op. 64, No. 4. Vision, Op. 85, No. 2. Momento Capriccioso, Op. 85, No. 1. Dance of the Elves, Op. 17.

An informal reception at the Springfield Club was tendered the association after Mr. Kroeger's recital by the Springfield Musical Club. Short talks were made by Mrs. Alfred Sanders, president of the Musical Club and chairman of the reception committee—E. R. Kroeger, George Enzinger and H. E. Schultze.

The Wednesday morning program was of vital importance, the subject being "Public School Music."

A splendid paper was read by W. L. Calhoun of Carthage, a widely known piano teacher, who holds the office of general examiner. The paper dealt with "Community Aspects of Music Study." Among other pertinent things, he said: "The individual aspect should influence the community aspect." "As a mental exercise the study of music is superior to mathematics or Latin." "Music is minimized by universities and colleges; it must be sustained during high school years."

Mr. Calhoun outlined a four years' course of music for high school.

St. Louis's Music Bill

E. L. Coburn of St. Louis, who led the Conference on Public School Music, said that the \$600,000,000 estimate of money spent in the United States annually for music was not exaggerated. He had ascertained that in St. Louis alone the amount spent upon music in one year was \$6,500,000. "The hope of musicians is to see that the young are born again to music," said Mr. Coburn.

R. R. Robertson, music supervisor at Springfield; Frederic Lillebridge, St. Louis; C. P. Kinsey, State Normal, Springfield, and Wort S. Morse, Kansas City, assisted in the conference.

Wednesday afternoon Mrs. W. D. Steele of Sedalia, widely known as a singer and conductor, gave a talk on "The Relation of the Federation to the Music Teacher and the Music Teacher to the Community." She dwelt on the value of "Community Singing" and told of some interesting experiences in several cities.

The concert which followed was of much interest. Margaret MacConachie of Jefferson City labored under a disadvantage, owing to illness, but revealed a voice of rare sweetness. Oscar Wagner of Joplin received an ovation for his piano playing, which was superb.

The program was given by Miss Mac-

Conachie, Mr. Wagner, Opal Louise Hayes of Fayette, Mrs. Nellie Padden Eckenrod of Springfield and Rufina Bloss of Aurora. George Enzinger of St. Louis was at the piano for Miss MacConachie's numbers.

At the Wednesday evening concert a number of talented musicians made their appearance, including Mrs. Edith Irion of Springfield, a former instructor in Stephens College, who played the Bruch Concerto in G Minor, and Helen Scoville of Joplin, who played a Schumann Toccata, a Chopin Nocturne and a Rhapsody by Dohnanyi. Miss Scoville is a pupil of W. L. Calhoun and of Ernest Hutcheson.

Others who added to the admirable program given were Nelle Ross, organist, of Springfield; John Johnson, baritone, of Joplin; Mrs. Margaret McClanahan, soprano; J. D. Rathbone, baritone, and H. A. Nelson, tenor, of Springfield. The choir of the South Street Christian Church, gave a fine presentation of the "Hallelujah" Chorus from "The Messiah," under the leadership of Mrs. Agnes Dade Cowan.

Interesting Conferences Held

The Harmony Conference, Thursday morning, was led by Frederic Lillebridge of St. Louis and was of great interest, with an excellent paper by Mrs. Henniger of St. Louis on "Pedagogy and Its Relation to Teaching Material."

The piano conference, led by the president, Miss Wright, included a most instructive paper on "The Value of Memorizing," by Miss Wright, who outlined different ways of memorizing, the confidence gained thereby and the necessity of eliminating self-consciousness.

Mrs. D. C. Van Stavern of Kansas City gave a valuable paper on "Practical Suggestions for the Teaching of Children."

Wort S. Morse of Kansas City submitted a course of music study compiled by Anna H. Hamilton, Miss Wright, E. L. Coburn, Lawrence W. Robbins and Alexander Henneman. This is to cover a four years' course in High School.

W. L. Calhoun gave a report of the teachers who had taken the examination for standardization of music teachers in the State.

Election of Officers

The election of officers at the close of the morning meeting resulted as follows: President, Herbert Krumme of St. Louis; vice-president, Birdie Atwood of Springfield; secretary-treasurer, Tyrie Lyon of St. Louis; general examiner, W. L. Calhoun of Carthage.

The Thursday afternoon program was a splendid demonstration of ensemble work and was as follows:

Paper, "Orchestras, Old and New," M. Teresa Flinn, St. Louis. Tenor Solo, "All Soul's Day," Richard Strauss; C. P. Ramsay, Springfield. Trio for Violin, Violoncello and Piano, Trio in D Minor (First Movement), Mendelssohn; Pearl Loy, Aurora; Mrs. Fern Loy, Weber, Pierce City; Birdie Atwood, Springfield. Piano, Concerto in A, Schumann; Lucille Goessling, St. Louis; orchestral parts on second piano, Frederic Lillebridge, St. Louis. Paper, "The Value of Ensemble Playing in the Studio," Geneve Lichtenwalter, Kansas City. Demonstration, Concerto in F, written for Three Pianos, Mozart, Allegro, Adagio, Rondo in Tempo di Minuetto, Mrs. George C. Gray, Kansas City; Geraldine Shepard, Kansas City; Miss Lichtenwalter, Trio in G for Flute, Violin, Violoncello, Op. 1, No. 2, Beethoven; arranged for eight hands by Burchard, Adagio, Allegro Vivace, Adagio, Scherzo, Presto, Mrs. Gray, Miss Shepard, Miss Kathleen Larrabee, Miss Lichtenwalter.

The evening program for Thursday was a fitting close for the meeting. Miss Slagle of Sedalia has a wonderfully clear soprano voice and has been engaged for the new American Opera Company. Her duets with Miss Duensing were very interesting. Mrs. Webb of Springfield showed a voice of great power and expression.

Mrs. Agnes Parry Williams of Springfield, a graduate of the Royal Academy of London, gave a most satisfying interpretation of the aria, "I Will Extol Thee." Nelle Ross was at the piano for Mrs. Williams's number. A group of Tuscan folk-songs were beautifully sung by Clara Slagle of Sedalia and Mrs. Edward Duensing of Concordia. Mabel Irene De Witt of Sedalia added a group of MacDowell numbers to the program, and Mrs. Mabel Ellis Webb sang a recitative and air from "L'Enfant Prodigue" of Debussy. Admirable piano numbers were also given by Katherine Martin and Geraldine Sheppard of Kansas City, and the convention closed with a community "sing," in which soloists and audience joined. B. A.

Two New York Recitals Next Season for Cecil Fanning

Cecil Fanning has decided to give two New York recitals next season instead of but one as heretofore. The recitals will be given in Aeolian Hall on successive Monday afternoons, Jan. 21 and 28. Mr. Fanning's bookings are now entirely in the hands of Loudon Charlton, who is arranging an extensive tour for the baritone. Mr. Fanning is spending his vacation with H. B. Turpin, who, as the singer's accompanist and teacher, has shared the successes which half a dozen crowded seasons have brought.

HUNTER WELSH **PIANIST**
WOLFSOHN MUSICAL BUREAU, NEW YORK

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

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**SUBSCRIPTION RATES
(Including Postage)**

For the United States, per annum.....\$3.00
For Canada 4.00
For all other foreign countries..... 5.00

New York, July 7, 1917

CIVIC ORCHESTRA CONSIDERATIONS

Up at the St. Nicholas Rink the Civic Orchestra has launched forth on its second season. Its sponsors cannot complain of any lack of newspaper encouragement. The first concerts have gained a degree of journalistic commendation appreciably greater than the correspondingly early ones in Madison Square Garden last year though, to our thinking, with considerably less reason. There have been several vivid displays of appreciative enthusiasm, and to a casual, uninitiated observer, the attendance during the first two weeks would seem encouraging. Yet taking into account the great difference in size between the Rink and the Garden, the audiences would probably be found, on close investigation, to be virtually the same in numbers. The orchestra itself contains even better material than last year, though to the discerning listener the present quality of the ensemble would never make that fact self-evident. The molding of an aggregation of first-rate units into a first-rate, homogeneous orchestral entity is the duty of the individual who presides at the baton. The Civic Orchestra this year has not yet been so welded.

This phase of the matter apart, however, the discriminating and unprejudiced chronicler is forced to the conclusion that this summer's series has not thus far contrasted happily with last year's. If the Garden suffered the drawback of excessive size the St. Nicholas Rink is even more unfortunate in point of acoustical imperfections. And unless precautions are taken to diminish the noise from the streets, it is likely that seats more than half way back from the platform will be esteemed highly undesirable. The shouts of street urchins, the assorted sounds of automobiles, street cars and elevated trains, the cabaret revels in an adjoining restaurant filter freely through the open windows and combat the strains of the orchestra in a sort of triumphantly rude counterpoint. Inasmuch as these concerts are being made to serve as patriotic rallies no less than musical entertainments, it seems as if some arrangement could be entered into with the municipal authorities to preserve a semblance of quiet in the vicinity.

But the most signal defect of the Civic concerts thus far has been the quality of the programs presented. On this fact little diversity of opinion seems to exist, though the remedies advocated have been antipodal in a number of instances. Certain officials of the organization have assiduously circulated the report that the programs devised last summer by Walter Rothwell were "too heavy"; that he committed the egregious sin of performing entire symphonies, and that his lists showed a dearth of light music such as they consider the necessary popular food during the hot weather.

For our own part we consider the programs of the preceding summer infinitely superior to those that Mr.

Monteux is concocting not only in value of musical content, but in principles of construction. They revealed a sense of balance and of effective contrast that one vainly seeks in the sprawling and ill-assorted compilations offered so far this year. They did not lay disproportionate stress on a single school (the present programs are 60 per cent French), and they mingled far more successfully than these do light, toothsome dishes (such as Strauss waltzes and the delicious Delibes ballet suites) with more substantial matter. At the same time the contention that this last was of the stodgy, indigestible, blood-heating order is utterly silly and not at all born out by the attitude of the average concert patron of the time. The idea that because some symphonies are long-drawn-out and intellectually taxing no symphony ought to be played in its entirety to a gathering of music-lovers in July or August savors of distorted logic. If the advocates of this theory see fit to serve a summer crowd with the whole of the C Minor Concerto of Saint-Saëns, how do they defend their embargo on the distinctly popular "Unfinished" Symphony of Schubert or the well-beloved "New World" of Dvorak? Is there not a curious tinge of inconsistency here? On the other hand, while MUSICAL AMERICA has repeatedly pleaded for the presentation at such concerts of isolated symphonic movements, we wonder, in view of the loudly proclaimed "popularity" of this series, at the selection of any part of César Franck's mystical and introspective symphony.

Unless our recollection greatly deludes us, the Civic concerts were inaugurated to afford the music hungry during the sterile months of summer the chance of hearing *good music*. No emphasis was laid on the specific cultivation of lightness and superficiality, though a certain quantity of that in a hot weather program is assumed as a matter of course. To-day the ruling powers seem bent on making the orchestra specialize in the flashy, the volatile and the rarefied, following their own peculiar diagnosis of the public's needs and quite overlooking the lessons involved in the unforgettable summertime programs of Anton Seidl, Theodore Thomas, Walter Damrosch and Arnold Volpe, whose concerts in Central Park, some years ago, attended and relished by thousands, were savory feasts of dainty and muscle-building musical food. It is time the conscript fathers of the Civic Orchestra woke up to the irrefutable truth that the public which attends concerts in summer in order to hear good music is not afraid of good music. And though this music need not be of the heaviest or subtlest brand, it must be of the best. Most of what Mr. Monteux has offered has not been of this description. If that gentleman will be guided by good counsel he will model his programs on those of the popular Sunday concerts of the New York Philharmonic with the addition in suitable measure of such incontestable masterpieces as the waltzes of Strauss, the ballet music of his countryman, Delibes, and also fragments from the operettas of Sullivan, of Lecocq, of Audran, of Planquette, of Victor Herbert.

Those persons who tend ever and anon to grow fearful of the "Germanizing" influence of Wagner ought to know, if they do not, how bitter a foe he was to the very autocracy which we are to-day engaged in suppressing. His participation in the revolutionary uprising in 1849, which led to his long exile, does not seem to suffice these ardent patriots. But if they will take the trouble to look up the Wesendonck correspondence they will find the following in a letter concerning the Franco-German troubles in 1859, written by the composer to Mathilde, while he was at work on "Tristan":

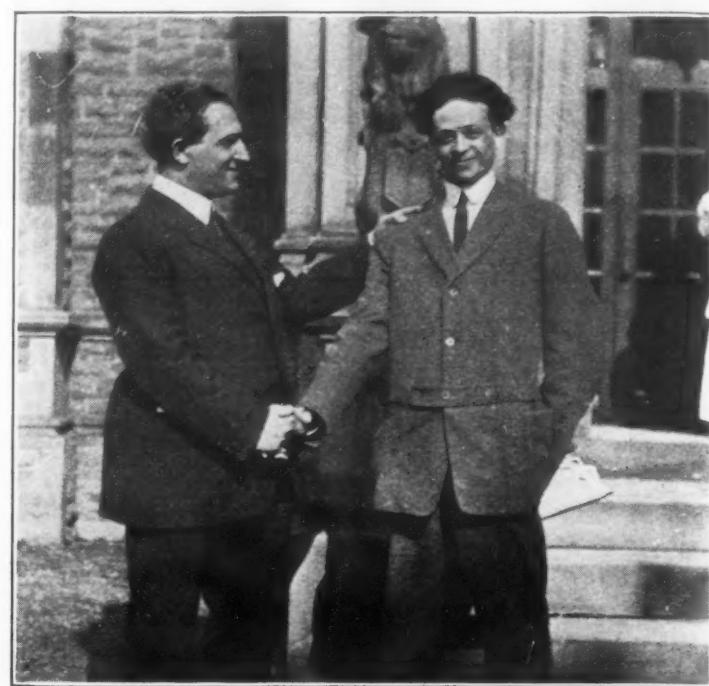
"It is interesting that, upon an outbreak between Germany and France, I should be seeking refuge in the enemy's country. I'm much afraid of losing all my patriotism, and being secretly delighted if the Germans receive another sound thrashing. Bonapartism is an acute, a passing ailment for the world—but German-Austrian reactionism a chronic, abiding one."

"Prince" Tan, China's famous singer, is dead. The report from Pekin tells us that Tan's voice was of such quality that his audience actually became hushed when he began to sing. There lives not the singer great enough to cast such a spell over the box-holders at the Metropolitan.

The hostile remarks of Dr. Hugh A. Clarke of the University of Pennsylvania toward the standardization movement should not stand unchallenged. Standardization, he asserted, is impossible, because music is an art, not a science. Granted, but is *teaching* an art? We were under the impression that noted educators have been giving a great deal of attention to *pedagogical science*.

Just when a vocal authority announces that the would-be singer should sleep without a pillow—in the interest of his neck conditions—along comes the story of the eighteen pillows used by Caruso. It's a poor rule, etc.

PERSONALITIES



Harold Morris, One of the Younger American Composers, with Pasquale Amato

Those who attend the anniversary festival to be held early this fall at the Cincinnati Conservatory of Music will hear a group of interesting compositions by Harold Morris, a young composer whose work is being followed with interest by those who are encouraging the American school of composers. The picture shows Mr. Morris and Pasquale Amato at the former's home in New York City.

Key—Pierre Key, music critic of the New York *World*, is now an advertising man and press representative of the M. H. Hoffman theatrical enterprises.

Gabrilowitsch—Seal Harbor, Maine, will again claim Ossip Gabrilowitsch, the distinguished pianist, for the summer months. Mr. Gabrilowitsch plans to take a long rest this year, and will not resume his concert work until after Christmas.

Cavalieri—Lina Cavalieri, the opera singer, has signed a contract to appear in photoplays with the Famous Players-Lasky Corporation. Mme. Cavalieri will appear in two Paramount pictures, one to be staged in September and the other in spring.

Schumann-Heink—With one son an officer on a German U-boat and three ready to fight for America, Mme. Schumann-Heink's spirit is crushed and she longs for peace. "If my boys are taken from me by this cruel and needless war, I think my work and my life will be ended," the contralto said, recently.

Gluck—The generous spirit in which most of the musical artists have subscribed to the Liberty bond loan was again emphasized when it became known that Alma Gluck and Efrem Zimbalist had subscribed \$60,000 of the issue. The soprano and her equally famous husband are spending the summer at Fischer's Island, New York, where they have taken a large house for the summer.

Galli-Curci—Galli-Curci, the newest star in the opera firmament, tells of her experiences in making phonograph records for the first time. "At first I was frightened," she said. "I thought it would be very difficult. I imagined that to sing for a machine would take many hours, and when I finished one song I started to go home. And then I heard my own voice. I was so afraid that I jumped. The second time it was much easier, and in two days I made six records."

Thibaud—Jacques Thibaud has taken a cottage on the Jersey coast, and is devoting his summer to swimming and tennis, with music only an incidental feature. The French violinist and his wife now have their boys with them, sturdy youngsters who are making the most of their first visit to this country. Thibaud is planning two sonata recitals with Robert Lortat, the French pianist, who came to America last winter.

Bonnet—Joseph Bonnet, the French organist, asserts that he will devote at least six hours to daily practice from now up to the opening of his second American season. Mr. Bonnet has gone to the mountains with his friend, Dr. William C. Carl, and one of the first requirements in selecting their cottage was that it should be near a town where a three-manual organ was available. This was found with some difficulty.

Burnham—Besides being a firm believer in the invisible psychic forces, as he related in these pages some months ago, Thuel Burnham, the pianist, is an advocate of long practice hours. He has practised as long as twelve hours at a time, and on one occasion memorized a concerto in three days. He often has great difficulty in finding a hotel where his practising will be permitted. To overcome this serious difficulty he always carries along a dumb keyboard.

Bennéche—Frida Bennéche, coloratura soprano, is not only an artistic singer, but a clever painter as well. Miss Bennéche designs all her evening gowns, and one in particular, her rose gown, is a masterpiece that any couturiere might envy. She has painted for this gown great sprays of pink roses over a cream satin foundation. Two or three dozen magnificent costumes for different operatic rôles, which Miss Bennéche had executed herself, were withheld in Europe with the rest of her baggage when she suddenly left for this country.

POINT and COUNTERPOINT

IF you have stiff bosoms (we dislike to say shirts) prepare to shed them at the Metropolitan and the Lexington next season. No snowy expanse of pearl-scudded white armor will dazzle Mme. Sembrich, Caruso and our other favorites next winter. Mr. Campanini, Mr. Bodanzky, and General Monteux may even conduct in flannels.

In the interest of food conservation the stiff bosom is doomed, if we are to believe the Washington dispatches. Not that this useful garment is being considered as an article of food. But a prodigious lot of good starch is used in preparing Manhattans for concert and opera-goers, and starch, our rulers tell us, must be strictly conserved during war time. As the consequence—the Passing of the White Shirt Front.

As for us, we bow our heads in sorrowful resignation and sadly pack away our treasured stiff bosom.

Anyhow, it may help to make opera popular with the masses.

* * *

Percy Grainger has enlisted. This broth of a lad always had a weakness for shells and percussion effects. If they would let him drop his oboe and conduct his Nutshell Suite during an engagement, we feel confident something would happen; don't know what—a charge of the Germans or a retreat, but anyhow, something.

* * *

The convivial tenor was registering in the State Military Census last week. (Bide Dudley of the *World*, who captured this story, says it was an actor, but this would never do for our purpose.)

"How many persons are dependent on you for support?" asked the registrar.

"Sixteen," answered the singer.

"Sixteen!"

"Yes; a mother and fifteen bartenders."

* * *

"You don't seem to mind all the unkind things they are saying about you in the papers," remarked the friend of the *passé* tenor.

"Not at all," said the tenor, "you ought to read the abusive letters I receive every mail!"

* *

A Vocal Lesson

* * *

"To sing," said the teacher, "Don't open your mouth like a pelican."

* * *

"If I don't," said the other, "I don't see how the helican."

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When the Chinese Sing Our Anthem

Two hundred Chinamen of the Hip Sing Tong sang the "La-Plangled Blan-ner" in Chicago a few days ago. At that, the pronunciation of the words of the American anthem by these Chinese could not have been any worse than that of certain patriotic singers we heard in New York recently.

* * *

A Gifted Bluegrass Belle

[From the *Kentucky Illuminator*]

Miss Phoebe Tibbets is one of the most accomplished and versatile belles in the whole county and Green Bay is justly proud of her. After having established her reputation as the most divine of concertina players, whose beauty of soul had charmed many, she has taken up the study of that difficult instrument, the trombone. Her many admirers predict that she will develop into a great artist.

* * *

Dear Counterpoint:

I must protest. A ticket may be bought for the civic concerts in New York for 25 cents. A glass of iced tea costs 25 cents, a plate of ice cream or a sandwich costs the same in one of those cute little boxes in St. Nicholas Rink.

I argue that one of these concerts is worth more than a lemon ice or a ginger ale, therefore the price of refreshments should be immediately raised. The best ticket for these concerts of the people costs 75 cents; why not charge the same for the soft drinks and other refreshments? I think it is a lovely idea to print the menu card directly under the program. Some of us are even keeping the menu-programs as souvenirs.

ONE OF THE PEE-PUL.

New York, July 1, 1917.

* * *

Community singing sweeping the country like wildfire. The six women suffragists jailed in Washington hold a song service in the prison corridor. Principal offering, "God Be with You Till We Meet Again."

Notes for Women!

MUSICAL AMERICA

THE WEBER

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TWO ARTISTS IN MONTREAL

Mme. Marie Sundelius and Cuyler Black in Fine Recitals

MONTREAL, CAN., June 29.—June 25 and 26 two splendid concerts were given in His Majesty's Theater by Marie Sundelius and Cuyler Black, under the auspices of the Guy Drummond Chapter of the Imperial Order Daughters of the Empire. Mme. Sundelius made a wonderful impression on her first appearance in this city. Not only was Mon-

treal enthusiastic over the richness and warmth of her tone and the extent of her vocal range, but also we were delighted with the wonderful interpretative ability she displayed.

Cuyler Black, originally, by the way, from Toronto, displayed a robust tenor of considerable power, but was unfortunately suffering from a severe cold. Mrs. Dudley T. Fitts proved an accompanist of rare sympathy and intelligence. Exacting programs were presented on both evenings, and crowded houses greeted the two performances. I. L. A.

pronounce it to be a work of great power and beauty.

The musical event of Paris is a revival of Méhul's opera of "Joseph."

Weber's opera of "Euryanthe" was given in London last month for the first time in forty-three years.

WEIMER.—Mr. Eugen d'Albert, the young London pianist, is creating a decided sensation. Mr. Walter Damrosch arrived here to-day to visit the former home of his father. He will also go to Bayreuth.

BERLIN.—Maestro Bimboni's new opera, "La Modella," was produced last week. The success may be described as phenomenal.

PARIS.—At the Opera House when there is not "Robert the Devil" there is "Françoise de Rimini." On the 28th, however, "La Favorita" will be given, with Maurel in the rôle of *Alphonse*.

ROME.—The new opera, "Fayel," by Ferdinando Caronna Pellegrino, is not to be described as an original work, but rather as a Mosaic—and a clumsy one at that.

An English gentleman by the name of Harry Wall has made himself very obnoxious by insisting on his royalty on songs.

DULUTH, MINN.—Duluth, a town of 10,000 inhabitants, is yet without an opera house or even a decent place for musical and dramatical entertainment. Our old shell, the Dramatic Temple, must serve for everything that comes along.

In fact, the choral department was the weak point throughout the week and only on one occasion, when the Handel and Haydn Society of Boston rendered such colossal aid, did it prove satisfactory.

Dr. Damrosch has been also untiring in his endeavors to keep pace with his formidable rival, and with a fair amount of success. (Theodore Thomas was the "formidable rival," of course.)

Another important resignation at the Cincinnati College of Music. S. E. Jacobsohn, the eminent teacher of the violin, leaves the institution.

Letitia Fritsch, Signor Montegriffo and Nahan Franko were the soloists at the Metropolitan Alcazar Sunday night.

A convention of the National Song Composers' Union is held this week in Philadelphia.

A Mass by Hans Richter was recently produced for the first time in Vienna and the musical critics of the musical city

SPRINGFIELD THE THEME OF NEW AMERICAN OPERA

"Daphne," Composed by Prof. F. S. Hyde, Gets Private Hearing in David Bispham's Studio

Springfield, Mass., where the Republican and the army rifle come from, has also produced an original American opera. Its name is "Daphne" and its composer as well as librettist is F. S. Hyde, a professor at Springfield College.

The subject is strictly American and has to do with the history of Springfield in its very early days, when the settlers were the victims of alarms and excursions by the Indians. Mr. Hyde has written a romantic story which he has wedged to colorful and, as a rule, essentially modern music, no little use being made of Indian and pseudo-Indian motifs. He also displays a strong sense of the dramatic, but judging from the audition recently given at David Bispham's studio in New York, the opera is somewhat sombre, not to say heavy in its general texture.

Mr. Bispham had invited a few friends and critics for the occasion, among the latter being Captain Ernest Hart of the British Army, in peace time a composer and well-known writer on musical subjects and a member of the London Critics' Circle. The soprano solos in Mr. Hyde's opera were undertaken by Estelle Hutchinson of London and Springfield, who studied in Paris under Jean de Reszke and in New York under Oscar Seagle, and who has given concerts in conjunction with the Metropolitan Opera Orchestra.

Mr. Hyde contemplates producing his new work in the first instance as an opera di camera at Springfield, and will arrange for its subsequent production in New York or Chicago. Mr. Bispham, who is on the lookout for works, new and old, suitable for the next season of opera comique in New York, was much interested in Mr. Hyde's opera and still more so in a work of lighter texture, which he is now composing, and which he hopes may be better adapted to the needs of an opera comique company.

ARIZONA CHILDREN DEMONSTRATE INTEREST IN PUBLIC SCHOOL MUSIC



A Perfield Class Conducted by Mrs. Luther Steward at the Arizona School of Music in Phoenix

PHOENIX, ARIZ., June 25.—Mrs. Luther Steward, who is teaching the Effa Ellis Perfield System at the Arizona School of Music, has had remarkable success with public school music. At Glendale, Ariz., a room in the High School

was set aside for her exclusive use, where pupils went for all music work, both singing and for their private piano lessons. Mrs. Steward is now teaching exclusively at the Arizona School of Music in this city.

Worcester Students Delight Large Audience in Annual Recital

WORCESTER, MASS., June 21.—Young and advanced pupils of the Tucker Pianoforte School were presented in the annual closing recital of the school last night in Chamber of Commerce Hall, before a capacity audience. They were assisted by Max Cohen, violinist, in giving a program of excellence. The most admired performer was Catherine Wilson, who played a Chopin Nocturne and later Brüll's "Tarantella," with Leander A. Howe, instructor, at the second piano. T. C. L.

COMMUNITY "SINGS" IN PROVIDENCE BEGIN WELL

John B. Archer's Chorus Attracts Many Members—Pupils of Loyal Phillips Shawe in Recital

PROVIDENCE, R. I., June 29.—This city's big community chorus, under the direction of John B. Archer, gave an open-air concert at Roger William's Park on Sunday afternoon, June 24. It was the first of many outdoor sings planned for the summer and was a huge success. The fine results accomplished by the hundreds of interested members assure the movement's popularity and growth.

Among the large number of pupils' recitals during the week an excellent showing was made by the vocal students of Loyal Phillips Shawe. In a well arranged and interesting program the pupils gave evidence of very thorough training. Another well attended and successful vocal recital was that by pupils of Ethel Dobson Sayles on Thursday evening, when a large class showed the results of excellent instruction.

The new Central Baptist Church was the scene of a brilliant wedding on Monday evening, when Olive Emory Russell, the gifted young soprano of this city, was married to Walter Gardner Dawley. Mr. Dawley, a talented young organist and teacher, has been prominent in Providence musical life. He is at present in charge of the musical department at Middlesex School, Concord, N. H., where the young couple will make their home after Nov. 1. A. P.

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WHAT THE REVOLUTION WILL MEAN TO CREATIVE MUSICAL ART IN RUSSIA

Vladimir Dubinsky Predicts a Tremendous Awakening Among the Composers Who Are Now Freed from Autocratic Suppression

To what extent will the freedom of the Russian people affect the creative musical output of that nation? Will the Russian musical literature, so rich in its essential characteristics, so distinctive in its artistic moods, be augmented by fresh contributions of greater worth or will the indecision, the political unrest of the people be reflected in a nondescript art devoid of permanent merit?

These questions were put to Vladimir Dubinsky, the Russian 'cellist, who has in recent years become so prominently identified with the musical life of America, but whose intimate acquaintance with the musical development of his native country qualifies him to speak with authority.

Dubinsky, a class-mate of Josef Lhévinne, a pupil of Safonoff, is an eclectic by nature. To him the problems of musical art are identified with the problems of literature, of sociology, of politics and science. The centuries of oppression, the dwarfing of individual expression that attended Russian autocracy is responsible, he believes, for the comparatively barren condition of Russian national musical art to-day.

"Remember that Russia's cultivated music is not more than seventy-five years old," he declared, in the course of a con-



Photo by Hall

Vladimir Dubinsky, Noted Russian 'Cellist, Who Predicts a Renaissance of Musical Art in His Native Land

versation with the writer. "The prejudice that existed against musical activity is unbelievable to-day. The little music which had a vogue was made entirely by foreigners, particularly the Germans and the Italians. Then came Glinka, the 'Prophet Patriarch' of Russian music, and his successors, Balakireff, Rimsky-Korsakoff, Cui, Borodin and Moussorgsky—virtually all men who had been

TWO OPERA COMPANIES FAIL TO MOVE MONTREAL

Slim Audiences Greet Unsatisfactory Performances—Margery Maude Sings for War Benefit

MONTREAL, CAN., June 28.—The two short opera "seasons" with which Montreal has been favored have been something of a joke, the second week being really almost a farce. The Boston English Opera Company, which held the boards for three nights the week before last, had two strong points in its favor—the sincerity of its principals and the sound training of its small but unusually efficient chorus. Unfortunately, Signor Spadoni, who was conducting, had nothing but a few travelling musicians play-

ing with the local orchestra, with the result that the orchestral effects were far from satisfactory.

The attempt to give the operas in English was also a mistake, as some of the artists sang Italian, some French and in the concerted numbers the conglomeration was not what one would call pleasing. Joseph Sheehan has long enjoyed a reputation as an operatic tenor of robust and pleasing quality and his work is always pleasing. Arthur Deane showed a rich baritone of heroic proportions. Nelle Gardini won, perhaps, first honors in the company, exhibiting both vocal and histrionic skill. Robert Evans and Helen June Hall were fairly good in minor parts. "Il Trovatore" and "Faust" were the only two operas presented.

There was a discreet silence as to the identities of those responsible for the



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half of the Navy and Khaki Leagues, reports of which were given in the last letter, \$2,000 has been forwarded to these two organizations. These were the entertainments given largely by the officers and men of one of His Majesty's ship in port here at present.

On June 22 the pupils of Hilda McBrown, L. A. B., held their closing recital in Victoria Hall, assisted by Margaret Bennett, contralto. The pupils who did particularly well were Jessie Thornton, Pearl Dutton, Marion Cornell, Dorothy Rex, Olive Dutton, Frank Taylor, Harold Wakefield and Pentland Spurr. Little Alice Taylor presented Miss McBrown with a bunch of roses on behalf of her pupils.

The Superfluity Shop which is run by a group of local society women for the benefit of the Khaki League, has inaugurated a series of afternoon musicales in connection with the tea room. Local artists have been generous in their assistance and a recent visitor who was kind enough to sing was Margery Maude of New York.

I. L. A.

ZANESVILLE, O.—The first recital of Mrs. Charles Chappelar's piano pupils was given June 15.

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NEW MUSIC VOCAL AND INSTRUMENTAL

ALBUM OF TWELVE PIECES FOR THE PIANOFORTE. By A. Scriabin. (Boston: Boston Music Co.)

A welcome contribution is this album of piano compositions by the late Scriabin, one of the most interesting of moderns. In it one finds a dozen of his pieces, ranging from the Etude in C Sharp Minor, Op. 2, No. 1, to the Prelude, Op. 74, No. 5, a long way, to be sure.

The early Scriabin was not a personality; those of us who know his earlier orchestral manner as well as what he wrote for the piano have long since decided that it was based on a real Chopinian feeling, plus a dash of Wagner, plus Tschaikowsky at times. Most of it is very beautiful music and it should be played more than it is. The present collection will probably do much to make his piano compositions better known in America—compositions which are well worth playing and far more interesting than lots of music that is regularly performed.

There are in this collection the étude referred to above, three of the Op. 11 Preludes, three Mazurkas from Op. 25, an Albumleaf, Op. 45, No. 1; a Scherzo, Op. 46; Quasi Valse Op. 47; "Désir," Op. 57, No. 1, and the Prelude, Op. 74, No. 5. The later pieces are extraordinary for their harmonic pungency, a foreshadowing of the altogether amazing orchestral "Prometheus" that we heard a few years ago, and which we yearn to hear again. The pieces have been well edited by Charles Roeper and there is

an interestingly written preface, entitled "The Pianoforte Works of Scriabin," by A. Eaglefield Hull, reprinted from *The Musical Quarterly*.

SKETCHES OF THE CITY. By Gordon Balch Nevin. (Chicago: Clayton F. Summy Co.)

The program idea is making headway among organ composers and so we find Mr. Nevin picturing in this suite for his instrument seven phases of life in the city. Perhaps it is all due to Deems Taylor's having composed a song-cycle to poems by Charles Hanson Towne called "The City of Joy," a cycle of real vocal democracy.

In any case the result is good and that is the chief thing. Mr. Nevin improves in his work and this suite is able. There is first "The City from Afar Off," a *Maestoso e risoluto*, F Sharp Minor, 3/4 time, with lots of dash and go in it, followed by "On the Avenue," in A Major, common time, *Allegretto giocoso*, a very fascinating bit that recalls to our mind a little patrol for strings by Pierné. *Poco andante*, "The Grandmother," with a sub-title "An Old Lady on a Porch" is a lovely page, very MacDowellish in mood and idiom; then another page, "Urchin Whistling in the Streets," *Allegretto leggero*, C Major, 2/4 time. Perhaps the most distinctive bit in the suite is "The Blind Man," A Minor, 3/4 time *Larghetto strascinamento*, a lament, developed with finely adjusted chromaticism. There is also "In Busy Mills," C Minor, common time, *Largo pomposo*, which suggests more to us a movement from Mr. Stoughton's Egyptian Suite than its own title, and finally "Evening," *Adagio placido*, G Flat Major, 3/4 time, a well managed reverie in which the part-writing is beautifully handled.

The suite is a big step forward for Mr. Nevin and it will be heard surely on organ recital programs. There is nothing in it that is commonplace and it has character and individuality as well. It is dedicated to Hugo Goodwin.

* * *

THE RIVER OF STARS. By Clarence K. Bawden. "The City of God." By H. Alexander Matthews. (New York: G. Schirmer.)

Mr. Bawden, a Philadelphia composer, has distinguished himself in this, the first music we have seen from his pen, in writing a sterling cantata for four-part chorus of women's voices with soprano solo and piano accompaniment to Alfred Noyes's graphic poem. There are poems by the popular British poet that we like better, but Mr. Bawden has made the

most of this one and his music is interestingly conceived. The opening sentences in full unison for the chorus are impressive, while the soprano solo, "Teach me, O, my lover," is ingratiating on its first entrance and is effectively recalled later in the work. The handling of the parts is ingenious and the work should be very telling in performance. A fine accompaniment—it is more than that—supports the voices and pictures the incidents with fidelity.

Mr. Matthews has in his "The City of God" done a cantata for mixed voices, with solo parts for soprano, tenor and baritone, all with orchestra or organ accompaniment for the celebration of the quadricentennial of the Protestant Reformation. The text has been arranged by Luther D. Reed, D. D., from Holy Scripture. The prelude to the work opens with Luther's great hymn, "Ein' feste Burg," given out more in suggestion than in actuality. The finest thing in the work is the *a cappella* chorus, "Come unto me," one of the most sincerely put settings of these words that we know. Mr. Matthews has here treated his male voices alone and antiphonally his women's voices, each as a unit, subdividing them to complete the harmony and then using the mixed voices together in some admirable part-writing. This chorus should be sung widely, as it is complete taken from the work as well as sung in it. In the closing chorus Mr. Matthews uses the "Ein' feste Burg" theme in fragments with telling effect; there is a good fugato for the voices and a well climaxed ending, *fortissimo*.

The work has a true oratorio feeling, the recitatives voiced in appropriate accents. Withal it is strongly melodic and not too difficult to sing.

* * *

THE LORD IS MY SHEPHERD, "GOD IS A SPIRIT." By Helen Hopekirk. (Boston: Boston Music Co.)

If composers planning to write sacred songs would look at these two by Miss Hopekirk and write more in the unconditional manner which she essays in them they would do much to raise the standard of the songs sung in our churches.

The setting which we find here of the Twenty-third Psalm is individual, melodious and harmonically up to date. It is, in fact, one of the best settings of the words yet made and the only one we know in 6/8 time. Similarly in "God Is a Spirit" Miss Hopekirk has done an admirable thing, setting these words with dignity, employing harmonies that engage the attention and avoiding those tiresome stock-phrases which abound in the "sacred songs" of our day. The songs are issued for both high and low voices.

* * *

MY FAVORITE SONGS. Collected by Alma Gluck. (Boston: Oliver Ditson Co.)

In the series of "Favorite Songs of Famous Singers" the house of Ditson adds to its library this volume by Miss Gluck. The collection is well made, covering a wide range of vocal literature.

Miss Gluck is a singer of discriminating taste and has put in her collection a wealth of fine things. Of the older masters there are Bach's "Jauchzet Gott in all Landen," Arne's "The Lass with the Delicate Air," Handel's "O Sleep, Why Dost Thou Leave Me?" from his "Semper," Haydn's "The Mermaid" and Mozart's "Warnung." Coming to the classic period there is Beethoven's "Der Kuss," Spohr's "Rose Softly Blooming" and Loewe's "Canzonette" (surely one of his least important songs and for all the world of blood relationship with some of Concone's vocalises!) precede Schubert's "Des Mädchen's Klage" and "Die Post," Mendelssohn's little known "Die Liebende schreibt," Schumann's "Der Sandmann" and Rubinstein's stupid "Die blauen Frühlingsaugen." Brahms is represented by his ever charming "Sonntag" and "Vorschneller Schwur."

Of moderns we find Moussorgsky's "Hopak," Massenet's lovely treble "Crépuscule," Rimsky-Korsakoff's "Chanson indoue" and "Song of the Shepherd Lehl," Paladilhe's "Psyche" and "The Wren," Debussy's "Green" and "Fanfoches," a charming Berceuse of Gretchaninoff, M. Tiersot's setting of the French folk-song, "La Bergère aux Champs," a little Spanish bit by Fuentes called "Tu" and Rachmaninoff's "Field Beloved"—better known as "O Thou Billowy Harvest Field"—and "Deep in Love Was I." The American composer is almost forgotten; why, we wonder, William Arms Fisher being the only one chosen, with his setting of the Negro spiritual, "Deep River" and his "Swing Low." The Canadian William Dichmont appears with his Nevinesque "Such a Li'l Fellow."

There is a brief biographical sketch of Miss Gluck with portrait and also a portrait on the cover of the book. It should be popular with sopranos who sing recital programs, for the material in it has all been tried and tested by this popular singer in her many concerts throughout the country. A. W. K.

Maine Woods Attract Edith Rubel Trio

The members of the Edith Rubel Trio will spend August and September at Blue Hill, Me., where they will rehearse daily their programs for the coming season, which will contain many novelties. Miss Rubel will spend the month of July at her home in Kentucky.

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

Forty-seventh Article: Giuseppe Verdi and the Censor (VI)

THE admirable activity of Giuseppe Verdi as "the singer of the Italian revolution" came to an end with the master's opera, "The Battle of Legnano," as stated at the end of my previous article. After the stormy years of 1847 to 1849 a period of quiet and of a certain political reaction ensued, and Verdi's muse started on the task to show the musical world that her master's genius was potent enough to reach artistic heights and to impress his audiences even without the incentive of the specific patriotic note forming the foremost characteristic of Verdi's first operas. With

"Luisa Miller," which opera was first produced at the San Carlo Theater in Naples on Dec. 8, 1849, a great change occurred in Verdi's methods. It was his first work not dealing with patriotic, heroic or political problems, but animated solely by a simple love plot for which Piave had completely distorted the youthful Schiller's fiery drama, "Kabale und Liebe" ("Cabal and Love"). Verdi set it to a music which was quite lacking the noise and carelessness of his former operas. The libretto was declared "harmless" and was quite unmolested by the censor.

But Verdi's troubles with this powerful man were not over yet. Although he picked out his operatic plots with regard to their artistic merits only, Verdi had shown himself so dangerous a man in the past that the censor had made up his mind to be on the alert.

The maestro's "Rigoletto" brought a serious row between the composer and his good friend, the literary tyrant. This opera was taken by Piave from Victor Hugo's drama, "Le roi s'amuse." The very name of this French poet, who was always considered a restless spirit, could not fail to arouse the official suspicion. Piave, the librettist, had taken the precaution of showing the text to the censor before Verdi went to work on the music. The official watchdog flatly refused, and Piave gave the advice that Verdi should abandon the idea of composing "Rigoletto" altogether. But Verdi's interest was completely aroused by his subject, and he sternly declared he would force the issue and write the opera under all circumstances. When things seemed most desperate, help came from an unexpected source. One of the censor's assistants, an Italian, Signor Martello, a secret admirer of the maestro, visited Piave and promised to straighten out the differences with the censor if his suggestions were accepted.

Opposed to King as Hero

First of all, the censor was opposed, so he explained, to having Francis I, King of France, the hero of an opera in which he, a crowned head, cut such an unhappy figure. Why not substitute for this historical personage, who should not appear in the villainous personage of a libertine, an unhistorical one? Why follow Victor Hugo so closely as to adopt the name of *Triboulet* for the unhappy jester? And, finally, would it not be better to change the title of the opera, presented as "La maledizione" ("The Curse"), which sounded so ominous, just like Victor Hugo? Piave gladly consented, and the changes were made. Francis I gave place to a fictitious Duke of Mantua, who never existed, Victor Hugo's *Triboulet*, the cursed father, forming the central figure of the drama, was changed into *Rigoletto*, and "Rigoletto" was chosen as the title of the opera instead of "The Curse." Martello arranged the matter and "Rigoletto" was saved.

Verdi's two operas given in 1853—"Il Trovatore" and "La Traviata"—were not blue penciled by the censor. Still, a political anecdote is connected with the

"Trovatore," too good not to be mentioned, especially as it is hardly known here.

Cavour and Verdi

Count Camillo Cavour, the celebrated Piemontese statesman, the unifier of Italy, was one of the very few Italians who disliked music. It is related that serious music never appealed to him, and that he hardly ever was able to listen to an opera all through. But Verdi's "Trovatore" delighted him so much, how-

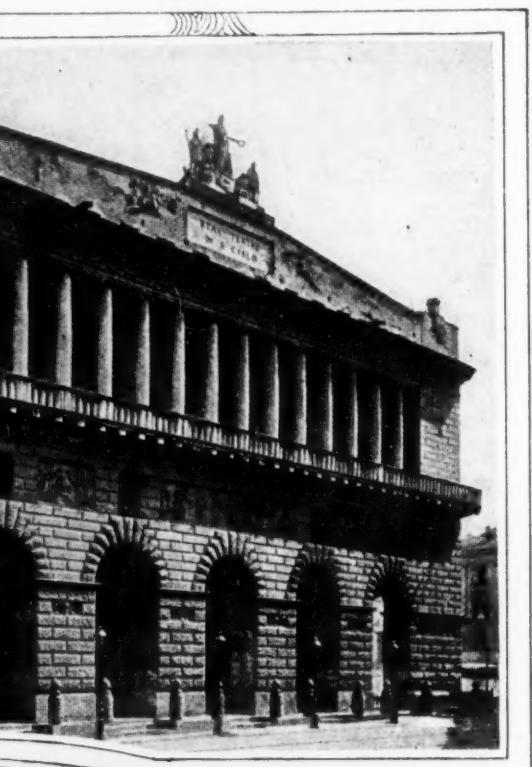
ever, that he had heard it half a dozen times. His favorite number was the world-famed *stretta*, "Di quella pira," which had made such a tremendous impression on the statesman that he was able to sing almost all of it, rather in an unmusical way, but clearly understandable. It was the only piece of his musical repertory, and the Count was very proud of it. His admiration for the composer of "Trovatore" was so outspoken that he energetically declined to oppose Verdi's political candidacy, although the maestro was nominated by the republicans with the words: "Let Verdi alone. It is quite impossible for us to declare war on the composer of 'Trovatore'."

It was in 1859 when Cavour sat in his private sanctum at Turin in the company of his friend, the celebrated poet, Prati. The Count was in a state of great uneasiness. Every moment a dispatch was

expected relating that the Austrians had

executed their prospective plan of crossing the Ticino, thus giving the signal of the promised military intervention by Napoleon III in favor of little Piedmont. Cavour was extremely nervous—Italy's unity was at stake! And the dispatch did not come! Had the Austrians changed their mind, thus frustrating his plans and spoiling an opportunity which might never come again?

Finally one of the secretaries entered with the dispatch. Cavour almost snatched it away from him and eagerly



Above: The Celebrated San Carlo Opera House in Naples, Built by Giovanni Antonio Medrano in 1737, According to Best Neapolitan Tradition, in Seven Months Only. Many Famous Premières Took Place Here. Below: Interior of the San Carlo, the Stage Showing a Scene of the Ballet "Brahma"

ever, that he had heard it half a dozen times. His favorite number was the world-famed *stretta*, "Di quella pira," which had made such a tremendous impression on the statesman that he was able to sing almost all of it, rather in an unmusical way, but clearly understandable. It was the only piece of his musical repertory, and the Count was very proud of it. His admiration for the composer of "Trovatore" was so outspoken that he energetically declined to oppose Verdi's political candidacy, although the maestro was nominated by the republicans with the words: "Let Verdi alone. It is quite impossible for us to declare war on the composer of 'Trovatore'."

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Objections to "Sicilian Vespers"

The "Sicilian Vespers," first performed in Paris in 1855, was considered at the French capital a rather odd subject to be treated by an Italian maestro on a book by French librettists (Scribe and Duverrier) and destined for the Parisian opera house, as this subject dealt with an historical episode of successful Sicilian up-

rising against French domination. But, as the delicate subject was treated with great tact, no opposition resulted. But the revolutionary atmosphere of this opera was not liked by the censors in Italy, and wherever the opera was given, in Florence, Milan, Naples, Rome and in other cities, a new libretto had to be substituted for the original one, changing the "Sicilian Vespers" into the less harmful "Giovanna di Gusman," a libretto treating with an episode of the Spanish-Portuguese history.

It is remarkable that the opera was greatly appreciated, even with the less effective new libretto, and that its popularity did not increase in the least after united Italy had become a historical fact in 1861, when the opera was presented with Scribe's and his colleague's original text.

But Verdi's battle royal with the censor was fought in 1858 for his opera, "The Masked Ball." This work has a most interesting story, which is described with all the details in a few Neapolitan reports to the *Gazzetta Musicale* in Milan.

Somma, a lawyer and a very clever author, had written a libretto for his friend, Verdi, on the story of King Gustav III's murder by a jealous husband, who was his prime Minister, the Count Ankarstrom. This subject had been set to music before by the celebrated French composer, Auber, whose "Masked Ball" was extremely popular at those times. In order to distinguish the new opera from Auber's work, Somma had given the libretto the title, "Una vendetta in domino" ("The Vengeance in Domino"), and Verdi had granted the privilege of the first performance to the celebrated San Carlo Theater in Naples.

The Poetic Censor

When Verdi arrived in Naples, in order to put the finishing touches on his opera and to start the rehearsals, the censor of the Neapolitan Bourbon government uttered an energetic veto. The idea of admitting on the stage that a sovereign could become the victim of one of his subjects! It was an outrage; the whole libretto was detestable and impossible!

But now come the most comical thing of all: Imagine, the censor felt an irresistible desire to become a poet and to write a new libretto for Verdi's opera. The new text was called "Adele di Adimari" and was said to be by all those who had a chance of reading it a real monstrosity. Not one of the interesting and touching situations of the original text was maintained; everything had been turned topsy turvy. Verdi, who laughed at first, became irritated and finally so violently excited that he scornfully rejected poor, innocent "Adele" and swore that he would have both librettos published, side by side, so that the whole of Italy may know the shameful conditions existing in Naples. He pointed out that the dramatic company, Drudini, was allowed just at that period to present a drama, "Gustav III, King of Sweden," almost scene by scene identical with his libretto.

He finally declared that he would not submit and that his opera would not be produced except with the original libretto. The Neapolitans, these most enthusiastic lovers of opera in the world, were highly impressed by these threats and the subscribers of the San Carlo Theater refused to pay the third installment on their subscriptions due at that time. The impresario was in despair; he faced a loss of forty thousand ducats and threatened Verdi with a law suit. Finally an agreement was reached, allowing Verdi to retire his opera, but imposing on him the condition to come back to Naples the following year in order to produce his "Simone Boccanegra," written before the "Masked Ball" and still unknown to the Neapolitans.

Unexpected Solution Reached

Verdi was glad to have been freed from his obligations with the San Carlo, although the outlook for the "Masked Ball" was rather gloomy, but the solution of this problem came quite unexpectedly when Jacovacci, the celebrated impresario, came to see him. "Maestro," he said, "I am told that you have troubles with your new opera. Will you give it to me for Rome?" "Well, that's the limit" ("il colmo"), Verdi retorted, "how can you hope to put through at Rome what is rejected at Naples?" "Maestro, excuse me, but that is my business. Give me the libretto and promise to send the opera to me if I am able to tell you within one week that the Roman censor approves of it." "But there another condition attached to it," the maestro insisted. "I want Fraschini to sing the tenor part." "Is that all, maestro?" was Jacovacci's answer. "We will fix that in less than no time. Have you a minute

[Continued on page 26]

THE ROMANCE OF MUSIC

[Continued from page 25]

for me, Fraschini?" and he took the celebrated tenor, who had overheard the conversation, under the arm and whispered a few words into his ear. "Everything lovely," he then told Verdi, "and now for the next train to Rome. I shall see the censor, the super-censor, the 'cardinale governatore' and, if necessary, His Holiness in person. And within one week you shall see the permit for the 'Masked Ball' with all the necessary stamps and signatures."

Shrewd Jacovacci kept his word—how he did it remains his secret—and the "Masked Ball" has its première at the Roman Apollo Theater on Feb. 17, 1859, under trying circumstances. The Tiber had once more inundated several boroughs of the Eternal City and the surroundings of the Apollo Theater were completely under water, so that the opera-goers, whose enthusiasm could not be diminished by the flood, could approach the opera house only by means of improvised bridges, while many ladies were carried in the arms of gallant cavaliers or of paid servants, who had to wade deep in the water. The success of the première was assured, but lacked enthusiasm, as the singers engaged for the three female parts of Verdi's opera were quite inferior. But the second performance brought Verdi the deserved triumphal success.

Several Editions of "Masked Ball"

The Roman censor had prohibited the use of or any illusion to King Gustave III's name and rank and had substituted for him a *Count Warwick*, an English governor of Boston, while his murderer was dubbed simply *Renato*. Only *Amelia's* name remained as originally intended. Later on the unhappy hero of the opera was called *Riccardo* and on several Italian stages *Duke of Olivarez*.

At Vienna the opera was rebaptized in the German version of Seyfried and Hofmann, "A Ball Night." The king (*Riccardo*) appeared as *Duke Olaf* and *Ankarstroem* (*Renato*) as *Count Reuterholm*, a version adopted in Germany, too. Would it not be timely now to name the two principal personages of Somma-Verdi's plot with their real historical names?

Only after the Bourbons were chased away from Naples could Verdi's "Masked Ball" be given at the San Carlo Theater.

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In the meantime the Neapolitans, who are so proud of their grand opera house that they call it in their fanatic Neapolitan patriotism the most gorgeous, the most glorious and artistic operatic temple in whole Italy, were full of sorrow and disappointment that Verdi's latest work had fallen to Rome. And to think

that Verdi, who loved the San Carlo, which, with the Scala in Milan and the Fenice in Venice, could boast of most important premières of Verdi's and other great composers' operas, had originally granted Naples the first performance and that only the censor's asininity had spoiled the great operatic sensation!

WORCESTER RECITALS

Entertainments of Merit Provided by Two Student Programs

WORCESTER, MASS., June 20.—A spring recital that attracted much favorable notice was given in Fraternity Hall recently by pupils of Rudolf Fagerstrom, teacher of pianoforte, before an audience of 350 persons. The pupils were assisted by Selma Johanson, soprano, and Paul Whittaker, tenor. Miss Johanson sang in beautiful voice the "Vissi d'Arte" from Puccini's "Tosca," later giving Massenet's "Elégie" and a charming little Swedish folk-song. Pupils who took part in the program were Victor Stedt, Ruth Borg, Ruth Sauter, Evelyn Nelson, Ralph Jordan and Beatrice Derosiers.

The leading vocal recital of the spring was given in Horticultural Hall last night when Mrs. Mary Howe-Burton presented a number of her pupils in a program which left little to be desired. More than 400 persons attended the performance and applauded the young performers with unusual enthusiasm. The work of Marion Harper and Satenig Tashjian, mezzo-sopranos, and Vera Olson, whose voice combines the qualities of the pure lyric soprano with the warmer coloratura, was greatly admired. A group of Oriental songs given by Miss Harper in costume were extremely effective, and showed great dramatic ability on the part of the young singer.

Pupils who took part in the program were: Mildred Eaton, Ruby Drew, Arline Woodbury, Marion Harper, Vera Olson, Satenig Tashjian, Hazel Couper, Mrs. Philip Murphy, Mary Ryan, Flora Kraemer, Grace Martin, Wilma Galbraith and Grace Mauhin. Accompaniments were played by Mabelle G. Beals and by Lucien Howe of Boston, brother of Mrs. Burton.

T. C. L.

Marie Morrissey to Spend Summer at Howells, N. Y.

Marie Morrissey, prominent New York contralto, has gone to Howells, Orange County, N. Y., where she will spend the summer. The coming season will be an exceedingly busy one for Miss Morrissey, her time being almost completely filled from the beginning of the season until Christmas. She is under the direction of Alma Voedisch, New York manager, who is also planning for her an extensive spring tour.

Worcester Musicians Unite in Giving Red Cross Benefit

WORCESTER, MASS., June 22.—The Red Cross work in Worcester will benefit several hundred dollars as a result of an attractive program presented in Mechanics' Hall last night before a representative gathering. Those who contributed the well received numbers were: Frederic W. Bailey, organist; Carolyn

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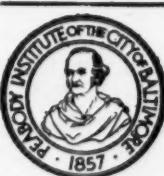
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T. C. L.

Etta Hamilton Morris to Be Among Women Ambulance Drivers

The enterprise of Etta Hamilton Morris, which has meant much to the Philomela Glee Club of Brooklyn, is now being directed toward patriotic uses. As an ardent worker in the National League for Woman's Service, Mrs. Morris plans to drive an ambulance, and has started a course in a machine shop, where she will perfect her knowledge of motor-driven vehicles.

G. C. T.

Linnie Love and Lorna Lea to Direct Music in Girls' Camp at Nyack

Linnie Love and Lorna Lea, soprano and contralto of the Metropolitan Opera Quartet, have been engaged to do the entertaining at a large camp for girls near Nyack, N. Y., during the months of July and August. Besides having charge of the musical affairs at the camp, both singers have been engaged to appear at the First Presbyterian Church during their two months' stay.

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NEW CANTATA SUNG BY NEWARK PUPILS

Laslett Smith's "Pioneers" Capably Given Under Composer's Leadership

NEWARK, N. J., June 28.—"The Pioneers," a cantata written by Max Herzberg and composed by R. A. Laslett Smith, was performed last night by the graduating class of Central High School, assisted by Marie Cassie Harvey, soprano; Clara E. Pudney, contralto; Lester Palmer, tenor, and Chester Muddell, bass. Mr. Herzberg and Mr. Smith are both members of the faculty of Central High, the former being head of the department of English and the latter director of music. Miss Harvey is a member of the graduating class.

Though "The Pioneers" is so short as to take but thirty-five minutes to perform, the poem is singable and has merit as lyric verse; the composer has added fine melodies and skillful workmanship.

"The Pioneers" opens with a chorus of Pioneers and Indians, which evidences Mr. Smith's skill in contrapuntal writing. The chorus is followed by a recitative and aria by the Indian "medicine man."

It is in this recitative that Mr. Smith attains a dignity and sincerity of expression that promise much for the future should he turn to some broader form than the cantata. Ohonton's aria was well sung by Mr. Palmer.

The next chorus, "Good Hunting," is characteristically Indian in melody and is vigorous and rousing. It was heartily applauded by the audience last night. Then follows an aria for bass, which Mr. Muddell sang with simplicity and sincerity.

The ballad of the Pioneer mother, for contralto, is one of the best numbers in "The Pioneers." The last solo is the recitative and song of the Indian Maiden, for soprano, who departs with her people into the wilderness. The piece is a finely constructed melody, and it was very creditably given by Miss Harvey.

P. G.

Annie Louise David Heard in Programs of Nuptial Music

Annie Louise David played at three weddings during the month of June. One at All Souls' Unitarian Church, New York, with Louis R. Dressler, organist; one at Wellesley College, Mass., with Clarence Hamilton, organist, and one at St. Thomas' Church New York, with Tertius Nolle, organist. On Sunday, July 1, she closed her season with a musical at Briar Cliff Manor, New York, and the following day she left for Vermont, where she will spend the month of July.

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Terre Haute Clubs Are Chief Element in Fostering Music



Prominent Factors in the Musical Life of Terre Haute, Ind. On Left—Mrs. H. A. Salchert, President of the Society of Musical Art. In Center—Edna Cogswell Otis, Director of the Chaminade Club. On Right—Siegfried Philip, Director of the Choral Society and Manager of the Artists' Course

TERRE HAUTE, IND., June 26.—

Although Terre Haute has long held the reputation of being a very unmusical city, there are elements at work which point hopefully to the future. Among the factors which are certain to influence the musical development of the city, the Society of Musical Art must be mentioned first. This society, which numbers 135 active, associate and student members of both sexes, has just finished its second season most successfully. Many plans for its future usefulness are being worked out by its very capable and conscientious president, Mrs. H. A. Salchert, herself one of the city's most delightful singers. The society holds monthly evening meetings. The programs this season have been largely devoted to the warring nations, one evening being given to each country. In addition, a piano recital was given by Margaret MacArthur of Chicago, a capable musician who has received all of her training in the Middle West, under L. Eva Alden of Terre Haute, and Gertrude Murdough of Chicago. Henriette Weber of Chicago was presented in her lecture-recital, "Modern Tendencies in Music," and an excellent recital by the student members closed the season in May.

The Terre Haute Choral Society of one hundred members finished its third season under the leadership of Siegfried Philip, the work being more finished and of better quality than in the previous seasons. The "Messiah" and "Elijah" were oratorios given this season, the performance of the latter being especially praiseworthy. The great choruses were given with splendid volume of tone, excellent attack and fine spirit. More male voices are needed to balance the female section. The solo parts in "Elijah" were well taken by Beatrice Thompson and Mrs. David Silverstein, sopranos; Mrs. Feibelmann, contralto; Robert Heston, tenor, all Terre Haute singers, and Bernard Taylor, baritone, of Philadelphia. Edna Cogswell Otis was organist and Eugenia Hubbard pianist for the society.

The Chaminade Club, a ladies' chorus limited to thirty picked voices selected chiefly for their blending quality, is the latest addition to the musical life of the city. Judging from the work done at the two concerts given, it is destined to set a standard in chorus singing in this part of the country. The club is directed by Edna Cogswell Otis, who is also its organizer. Mrs. Otis has had wide experience in this particular field, having been for nine years previous to her marriage the director and founder of the Madrigal Club of the Indiana Conservatory of Music at Indiana, Pa., a chorus widely known in several States for its excellent work. One of the most attractive numbers on the last program of

the club was the director's own setting of "The Night Has a Thousand Eyes."

Siegfried Philip was the impresario this season for a course of four artist concerts given in the ballroom of the Hotel Deming. These proved more of an artistic than a financial success. Tilly Koenen was the especial star of the course. Her charming personality, beautiful voice and great art aroused much enthusiasm in her audience and she will be warmly welcomed here upon future appearances.

Arthur Hartmann opened the series, and the other numbers in the artist course included a recital by Dorothea North and a violin and piano recital by Jules Falk and Malcolm Maynier.

THOUSANDS JOIN IN BROOKLYN "SING"

Programs Under Auspices of People's Institute Reveal Interest Felt in Good Music

A crowd estimated at from 20,000 to 30,000 people assembled in Prospect Park, Brooklyn, on Sunday afternoon, June 17, at the call of the People's Institute of Brooklyn, to participate in a People's Music Festival. Led by the Brooklyn Community Chorus, Charles S. Yerbury, conductor, the assemblage took part in a program of patriotic and other familiar songs. Kismet Temple Band, which volunteered for the occasion, gave a number of offerings and accompanied the singing.

Since the formation of the Brooklyn Community Chorus, a number of "community" concerts have been given throughout the borough.

To determine whether or not the people of Brooklyn would support the best of music when the opportunity was presented in a democratic manner the People's Institute of Brooklyn engaged Leo Ornstein, the Russian pianist and composer, for a recital in Public School No. 84. The price of admission was fixed at twenty-five cents. Every seat was taken and standing room was at a premium.

The Institute had previously conducted a series of concerts at this school, to which the admission had been only ten cents. The response had been such as to convince all concerned that permanent success is a matter of selecting such artists as the people are really anxious to hear.

Marguerite Namara Weds Guy Bolton

Marguerite Namara, the opera singer, is married to Guy Bolton, playwright and librettist. Miss Namara, who was heard recently in "Alone at Last," made her debut in opera in Italy at seventeen, and at twenty sang leading roles with the Boston Opera Company. She was married to Frederick Toye, a manager, and then appeared for a time in concert. She later obtained a divorce. Mr. Bolton, who wrote the book of "Oh, Boy!" is the author of a number of musical plays.

**Marie
Morrisey
CONTRALTO**

Press Comments on her Success at the

Bach Festival



Bethlehem Times, Bethlehem, Pa., Sat. June 2.

"Miss Morrisey's voice is a fine organ of rich firm texture, particularly clear in its middle and upper registers. In all her recitative and aria offerings she employed it in a straight-forward, unaffected manner. * * * Her aria in the last cantata, of a gay and almost dance-like character, showed her to be quickly responsive to Bach's atmosphere and to the intent of the composer."

Allentown, Pa., Morning Call, June 2.

"Miss Marie Morrisey was the contralto, and she had much hard work to do. She carried off her portion of the program with great credit to herself and to the distinct pleasure of the audience."

We Trust,' from the cantata, 'From Depths of Woe I Call on Thee.' Her pleasing personality made her a great favorite with the audience."

Allentown, Pa., Democrat, June 2.

"Miss Marie Morrisey was the contralto, and she had much hard work to do. She carried off her portion of the program with great credit to herself and to the distinct pleasure of the audience."

Christian Science Monitor, Boston, Mass., June 9.

"Marie Morrisey, alto for the cantatas, has a stage presence of assurance that is not effrontery, and conveys that sense of infallibility and secure poise that an audience finds subtly pleasing. Her voice is good in quality of robust fibre and timbre, and quantitatively ample."

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At the invitation of the officials in command, Kitty Cheatham gave one of her unique recitals on Sunday afternoon, June 24, to an audience composed of more than 800 officers and cadets in Memorial Hall, United States Military Academy, West Point.

Folk and modern songs of England, France, Russia, Germany, Scotland and America made up the first part of Miss Cheatham's program, which the singer interspersed with anecdotes of the composers and personal reminiscences of her experiences in European army centers, especially the Russian camp at Krasnoe Selo, where Miss Cheatham, as the guest of the officials, had the unusual experience of seeing the Czar review his troops and where Moussorgsky served as an officer.

Old Negro Spirituals and songs by Debussy, John Alden Carpenter, Elizabeth Coolidge and Edmond Rickett followed, the program ending with the singing of Augusta Stetson's "Our America," in which the audience joined. "Our America" is to be heard frequently at West Point this summer, as the bandmaster has added it to the compositions which are to be given daily by his forces.

Mary Pinney supplied admirable accompaniments for Miss Cheatham's delightful program, which was followed by an hour of organ music by Frederick C. Mayer, organist and choirmaster of Cadet Chapel, at the Chapel, given in Miss Cheatham's honor.

Miss Cheatham's appearance before the army men had added significance from the fact that she comes of a family distinguished in military service. Her father, Col. Richard Cheatham, fighting under the "Stars and Bars," surrendered Nashville to General Richard Buell, and her grandfather was General Richard

Cheatham. Two of her cousins are now in service, Col. Frank Cheatham, commanding the Northeastern forces at Boston, and Johnson Cheatham, who is a paymaster in the navy. Miss Cheatham came to West Point directly from Oxford, Ohio, where she gave a recital at Miami University for the Teachers' College, on June 22.

DALLAS MANAGER LEAVES

Harriet Bacon-MacDonald Goes to Chicago to Do Work There

DALLAS, TEX., June 25.—Last week Harriet Bacon-MacDonald, who has been identified with the musical life of Dallas for the past six or seven years, left for Chicago, her future headquarters. She will be associated with Carrie Louise Dunning. She will assist in organizing and teaching Normal Classes in the "Dunning system" in various States.

Mrs. MacDonald announced her intention of presenting some artists in Dallas next winter. She said she would present Galli-Curci in a return engagement. Mrs. Wesley Porter Mason will look after the business end and Mrs. MacDonald will return for the concerts next winter.

Mrs. MacDonald has brought many artists to Dallas and has acted as accompanist for many not only here, but in other towns in the State. She leaves many friends who wish her much success in her new field.

The local teachers have kept up the interest in music despite the war condition, with numerous recitals by their pupils.

E. D. B.

Carolyn Cone Married to United States Navy Lieutenant

Carolyn Cone, a popular young pianist, who will give her New York début recital on Nov. 5 next, has just announced her marriage on May 2 last to Lieut. J. Warren Baldwin, an officer in the Merchant Marine and lieutenant in the United States Navy. Though following

an active life on the sea, Lieutenant Baldwin met Miss Cone through his own musical interests, he being an excellent amateur 'cellist and the possessor of a fine Stradivarius 'cello, which, by lucky accident, was found in an old violin shop in England on one of his cruises. Miss Cone will continue her musical career under the professional name of Carolyn Cone-Baldwin. She is to appear in one of the select North Shore musicals of Mrs. Hall McAllister of Boston, on Aug. 3, following which she will visit the home of her parents in Milwaukee until her series of recitals in the autumn.

VANCOUVER, B. C.—"The Mikado" was given here recently by the pupils of Arthur J. Foxall, the voice teacher, at the Avenue Theater. Mr. Foxall sang Nanki-Poo with fine tenor quality, while Yum-Yum was played by Jean Ronee. The piece was exceedingly well staged and mounted.

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Works of Albéric Magnard Will Be Given in America

Tragic End of Young French Composer Who Was Among Early Victims of War—Shy and Unknown He Avoided Praise of the Public—His Music Embodies Best of French Classic Traditions—J. Guy Ropartz Will Introduce Magnard Compositions to American Public

By M. L. LEGLEENE

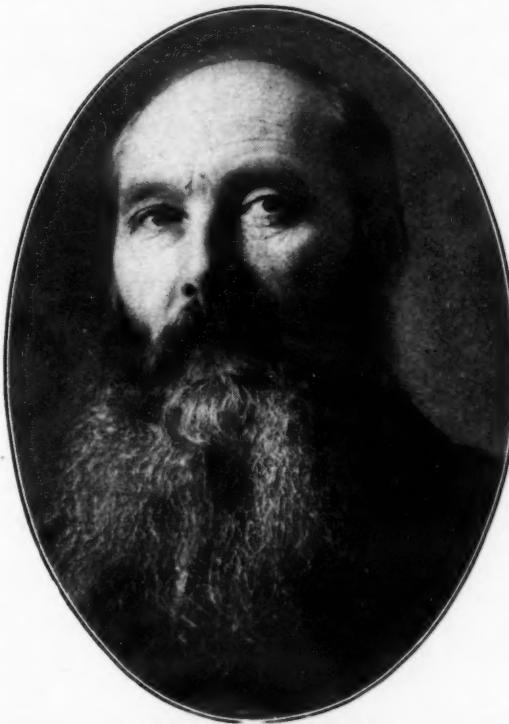
ONCE or twice a year Albéric Magnard's name appeared upon the concert programs of Paris. A symphony or sonata revealed the composer, but the man remained ignored. Magnard never sought the applause of the multitude. He stands out from his contemporaries as one of another age. To-day the praise of the public can never reach him—Albéric Magnard was one of the early victims of the war! His masterly compositions are yet unknown and unrecognized, but his music will be heard in America and his genius acclaimed.

Magnard, it is true, made an effort to remain obscure. He lived in the country quite apart from any musical influence. He wished to isolate himself completely. After he completed a work, he published it himself. A complete list of Magnard's compositions will show that he is the publisher of more than one-half and he alone has edited his most important works. An inquiry at a prominent music publisher's in New York City brought forth a single work—"Promenades"—five pieces for the piano.

Yet the name Magnard is very well known in Paris. Francis Magnard, editor of the *Figaro*, exercised a powerful influence on French thought. But his son, Albéric, the composer of the musical dramas, "Guerçœur" and "Bérénice," is known only to a limited circle. In the little village of Baron, 12 kilometers from Senlis, Magnard met his death in September, 1914. The composer had lived at Baron for ten years and wrote his greatest works there. Magnard had been a reserve officer in the infantry and, although past the age for military service when the war started, he made every effort to regain his former position. At the first sound of war Magnard arranged for the departure of his wife and children to a safer place. Separation from his family, to whom he was devotedly attached, and the horror of his beloved France being invaded by the Germans, almost maddened him.

He set to work at once to create an heroic work and he chose the poem of Alfred de Musset's—"Le Rhin Alle-

mand." The literature of 1870 was sought and Victor Hugo's "L'Année Terrible" gave him fresh enthusiasm. Tales of horror reached him—the frightful events in Belgium, the haunting fear of the German rush to Paris! There were contradictory rumors and much uncertainty, but on Sept. 2 the Germans were approaching Senlis. On Sept. 3 Magnard



J. Guy Ropartz, Prominent Composer and Director of Conservatoire at Nancy, France, Who Will Present Magnard's Works to American Audiences

met his death. How, no one can positively say.

Magnard was a genius, essentially French, both by tradition and sentiment. He was always sincere in his devotion to music and he developed the taste at an early age. The son of a well-known journalist and a person of rare intellectual attainments, Magnard sought Theodor Dubois, Massenet and Vincent d'Indy for a complete musical education. He was a great admirer of Rameau. His early works consisted of a Suite for orchestra, a Symphony, a Quintet and a drama called "Yolande." He did not come before the public of Paris until the spring of 1899, when he gave a concert of his own compositions. The program consisted of three numbers—an Overture, two Symphonies and a Funeral March, composed in memory of his father. Pierre Lalo, writing of this event, says: "What makes this new music so delightful is that it is of our race and country. There is nothing Teutonic about it. Naturally M. Magnard is familiar with Beethoven and one could not conceive of a symphony being composed without a knowledge of that musician, but his art does not suggest Beethoven—it is always the accent of our classic master, Jean Philippe Rameau."

His Poetical Concept

Magnard never waited to hear his work publicly acclaimed, nor did he make any effort to have his compositions revealed through the large musical associations and concerts. Les Concerts Lamoureux gave his Third Symphony five years after it had been written.

Magnard's most important work, "Guerçœur," written in 1900, is exquisite in poetical conception and no work of our time is more notable. The first act takes place in the heavens, not a Christian Paradise, but a metaphysical Champs-Elysées. The divinities, Goodness, Beauty and Suffering, are ruled by the supreme goddess, Truth. In this

heaven the souls of men are freed from space and time, from all passions and all desires. Only one man there, *Guerçœur*, repents his existence. When he was on earth he was the liberator of his people, oppressed by a tyrant. *Guerçœur* had loved and was loved by a woman who had promised to remain faithful to him even after death. *Guerçœur* desired ardently to see his beloved again. He longed also to see the people he had set free. He entreats Truth to permit him to earth again. Truth refuses. But Suffering, believing that Death had too soon claimed *Guerçœur*, demands that he live again and be purified through pain. Truth gives *Guerçœur* his human form; he returns to earth. The acts following show the hero a prey to the cruelty of Destiny. *Giselle* has broken her promise and she now belongs to his favorite disciple, *Huertal*. *Huertal* has ruined the country. Instead of giving the people freedom, he rules them as a tyrant. *Guerçœur* again appeals to his people, but in vain does he try to awaken their nobler sentiments. Unrecognized by the very people he has liberated, he is overcome and struck with stones. Sustained by Suffering, *Guerçœur* returns to Heaven once more. There Truth greets him. *Guerçœur* has renounced his wish to live. Yet life and work were not in vain—every effort adds to the final achievement that accomplishes a perfected humanity. Truth shows *Guerçœur* the distant future, where Love will rule the universe. The first act was given in its entirety in 1900. J. Guy Ropartz gave a reading of the third act at Nancy.

"Bérénice" Produced

"Bérénice," a tragedy in music, composed ten years later, was produced at the Opéra Comique, in December, 1911. In "Bérénice" there is no chorus, no scenic display—only two personages, *Bérénice* and *Titus*. The dialogues and monologues determine the entire action. "Bérénice" is a musical drama truly classic in sentiment, in the style of Gluck.

"Le Chant Funèbre," dedicated to the memory of his father; a "Hymn to Venus" and a "Hymn to Justice" are all written for orchestra. Magnard has written some delightful chamber music. A Sonata for violin and piano, dedicated to Ysaye, and a Sonata for violoncello and piano are especially lovely. There is a Trio for piano, violin and violoncello, a Quartet for strings and a Quintet for piano and wind instruments. These works have been published only by the author. Magnard wrote four symphonies. The Fourth Symphony was his last work. In no other composition did he give a greater power or more ardent beauty. "Since Beethoven one can count on the fingers of one hand the symphonies of such value," says a critic. M. Camille Chevillard gave this admirable work in December, 1915.

Edmond Rostand, Maurice Barrès and Edouard Ganche express enthusiastic admiration for Magnard's genius in a leaflet, "A Heroic Defense," published shortly after his death.

J. Guy Ropartz, well-known French composer, is keenly interested in introducing Magnard's works to the American public.

Vincent d'Indy advances the following view concerning the future of French music: "It is impossible to say what change of direction there will be in French music. Before it was Wagnerian, later it felt the Russian influence. Possibly, it will break away and draw inspiration from French sources." Will Magnard be the prophet of a new era in French music?

Vera Curtis Does "Her Bit," Singing at Red Cross Benefit

Vera Curtis, soprano of the Metropolitan Opera Company, sang in the beautiful gardens of Frank R. Chambers in Bronxville, N. Y., on Friday, June 22, for the benefit of the National Red Cross. A very large gathering, made up of well-known musicians and social people, were enthusiastic over her singing of the "Un bel di" from "Madame Butterfly," and groups of French and English songs. Miss Curtis was accompanied by Willis Alling. An orchestra played in the gardens throughout the afternoon. Over one thousand dollars was raised for the Red Cross fund at this concert, which is one of many in which Miss Curtis has been invited to assist for the cause. Next season Miss Curtis will be under the exclusive management of Winton & Livingston, Inc.

BOSTON WELCOMES MARIE SUNDELIUS

Soprano Scores in Recital—Cuyler Black Assists—McCormack Gives Ninth Recital

BOSTON, June 22.—Mme. Marie Sundelius, soprano of the Metropolitan Opera Company, gave a song recital in Jordan Hall last evening, assisted by Cuyler Black, a New York tenor, and Mrs. Dudley Thomas Fitts, accompanist.

This was Mme. Sundelius's first appearance in recital here since she became a member of the Metropolitan Opera Company. Her loyal admirers (and this her home city holds many) gave her a cordial greeting.

Mme. Sundelius returns with the same beautiful voice of crystalline purity, and with a marked development in the interpretative side of her art. This latter quality was particularly noticeable in the "Mme. Butterfly" duet which she sang with Mr. Black, and in her singing of the "Bird Song" from "Pagliacci," which was performed with consummate artistry. She was also heard in a group of French and English songs, to which she added some of her native Swedish folk-songs, which she sang inimitably. After singing one of these, the singer was noticeably touched when a tiny tot of five or six years trotted upon the stage with both arms laden with flowers for the singer.

Mr. Black, a tenor of robust and vigorous voice, sang an aria from "Tosca" and songs by Burleigh, MacFayden, Sharp, Rotoli and Sross, to which he was obliged to add several extras to satisfy the applauding audience.

Across the way at the Opera House, the same evening, John McCormack attracted his usual capacity audience to a song recital, in which he was assisted by Donald McBeath, violinist, and Edwin Schneider, the very excellent accompanist.

Mr. McCormack had visited Boston eight times previously this season, and the attendance at this recital surpassed in numbers any of the former concerts. This recital was given under the auspices of the Associate Members of the 9th Massachusetts Infantry, National Guard. Mr. McCormack was in splendid voice and sang after the fashion of his incomparable art.

W. H. L.

Mme. Gabrielle Gills Among Singers for War Charities of the Allies

Among those who took part in the recent festa given in MacDougal Alley, New York City, for the benefit of the war charities of the Allies, was Mme. Gabrielle Gills, French soprano, who sang the "Marseillaise." Then, preceded by a trumpeter, and accompanied by a Red Cross nurse, the singer went from place to place, while a "poilu" took up a collection for the cause. Mme. Gills returns to France in August to fill a number of concert appearances in Paris. She will return to America in October, and will make an extended concert tour, which Loudon Charlton is booking.

War Tax a Solar Plexus Blow to "Marcato Music Lore"

[Editorial in the *Marcato Music Lore*, Published in Clarksburg, W. Va.]

We are very sorry to have to announce that in all probability this will be the last issue of the *Marcato Music Lore*. Congress has under consideration a bill taxing advertisements in newspapers, magazines, etc., also extra postage on second class matter, as one of many ways to raise money for the war. If either of the above becomes a law, *The Music Lore* will be obliged to suspend publication, as it will be a financial impossibility to continue the publication with this extra tax.

New Songs by AXEL RAOUL WACHTMEISTER

"Awake, my Beloved" (for high voice)
"Tell Me, O Muse, Thy Charm" (for high voice)
"The Lilac Hour" (for low voice)
"The Wanderer" (for low voice)

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Mgr. H. GODFREY TURNER,
1400 Broadway, New York



SCORES SUCCESS AS CHORUS LEADER

James Martin's Work Has Been Factor of Pittsburgh's Musical Development

PITTSBURGH, PA., June 25.—No man is more prominent in the musical life of Pittsburgh than James Stephen Martin, who is widely known both as a teacher and director of choruses. Examples of singers who have prospered under his tutorage may be found in Genevieve Wheat-Baal, Sophia Kassmir, Marjorie Keil-Benton, Howard White and H. H. King, all being well known in the operatic world.

Mr. Martin is "the father of the Pittsburgh Male Chorus," one of the oldest in the city. This organization has eighty thoroughly trained men and about 500 associate members, for whom the chorus sings twice a year. The chorus has appeared at some of the most important functions and musical entertainments given in this city. Mr. Martin is also the director of the Tuesday Musical Club Choral and also conducted a choral at Washington, Pa. He was conductor of music at the East Liberty Presbyterian Church for seventeen years and later at the Second Presbyterian Church for four years.

The Pittsburgh Male Chorus, under Mr. Martin's leadership, sang for the



James Stephen Martin, Leader of Pittsburgh Male Chorus

United States Engineering Corps at Oakmont recently and the work of the chorus was highly appreciated by the soldiers who will soon be on their way to France.

E. C. S.

Recruiting at Symphony Concerts

By ALFRED HUMAN

WHY stop at speeches by recruiting officers at the New York civic concerts, why not carry out the idea with military thoroughness, now that Otto H. Kahn has pointed out the way to make symphonic music do double duty?

The first step, we respectfully submit, would be to permit Conductor Monteux to wear his service uniform. This precaution would save a great deal of bother; for instance, it would not be necessary then for the bus line to advertise in the *Morning Telegraph* the fact that "Pierre Monteux, soldier for twenty-five months at Verdun, is to be con-

ductor for ten weeks at the St. Nicholas Rink."

Then, the baton might be a sword or a christened bayonet. Souvenirs of the battlefield should be exhibited at the entrance, guarded by a select lot of militiamen or soldiers of the Allies. A few German prisoners of war would lend a pleasant color to the scene and might draw many music-lovers to the civic event. Of course, all persons seeking admission must show their blue registration cards.

And the program—ah, here is a glorious opportunity to unite war and music! There is the Tschaikowsky "1812" Overture, the Liszt "Battle of the Huns," Beethoven's "Battle of Vittoria" and the "Eroica," the stirring martial music of Zandonai's "Francesca," Massenet's "Thérèse" and "La Navarraise" and—but why go on, the variety may be endless for an ingenious conductor.

A certain dignity can be added to the patriotic event by having a series of patriotic *tableaux* with "Art and War," "Refusing to Conduct Strauss," "From the Concert Hall to the Recruiting Office" and similar absorbing subjects. It is understood, of course, that "The Star-Spangled Banner" and "La Marseillaise" will be sung by some prima donna draped in the colors at every performance.

Under no circumstances should the recruiting officer be permitted to speak over one hour. If the music-lovers insist, however, the symphony of the evening should be eliminated and the recruiting speech prolonged in proportion. At the end of the address the promoters of the community art movement will pass around application blanks for the army and navy, while the orchestra plays some appropriate work of a rising French composer.

Why not do it thoroughly?

Correct Tempo in Hymn-Singing

"The speed-rate at which hymns are to be sung should be primarily decided according to their individual sentiment. Nowadays, the tendency is to take hymns too fast, the reason usually given being that a uniformly brisk tempo stimulates," says William Reed, writing in a recent issue of *The Etude*. "Whether this be the result or not, it must be obvious that, if such a principle be indiscriminately applied to any and every type of hymn, the effect will be in some cases, to say at least, incongruous. The differing moods of Praise, Prayer, Meditation, etc., demand careful and appropriate treatment. Premising that no tempo should be adopted which interferes with a proper enunciation of the words, other points for consideration will follow. Among these

are: The harmonic structure of the tune, time and rhythm, length of stanza. The first of these means either (1) smooth, diatonic writing, which contains easily vocal intervals in the different parts, or (2) frequent changes of a chromatic nature in the harmony, together with awkward melodic intervals.

"In the latter case, a too rapid tempo produces a confused effect. This is, in its way, equally wrong. It is only by a well-judged moderation as to both rapidity and slowness that a desirable tempo is reached."

SCRANTON SCHOOL CLOSES

Institution Celebrates Twenty-first Year Under Alfred Pennington's Charge

SCRANTON, PA., June 27.—Last Saturday marked the closing of the twenty-first year of the Scranton Conservatory of Music, the most successful year in its history. The institution was founded in 1896 by its present director, Alfred Pennington.

During the past season sixty-one public recitals and concerts were given, including an exceptionally brilliant commencement concert. A large number of individual recitals took place, the last of the series having been given by Ruth Pennington, daughter of the director, who is doing post graduate work.

Six young women who have been connected with the Scranton Conservatory as students, teachers, or both—Ruth White, Regina Donnelly, Hilda Klingel, Ruth Pennington, Genevieve Berghauer and Mrs. Louise Birkett-Brown—have been awarded scholarships by the Art Publication Society of St. Louis, for high percentages in passing the complete theoretical and practical four year courses of the "Progressive Pianoforte Series" and will study in the Cornell University Summer School under Ernest R. Kroeger, the noted composer and pianist of St. Louis.

Ernest Howe, one of this season's graduates and an able pianist, is now connected with the Butte College of Music, Butte, Mont.

Percy Grainger Plays at Fort Totten Musica

Percy Grainger, pianist and, at the present time, army oboist, played several piano numbers at the musicale in the Officers' Club, Fort Totten, N. Y., on June 27. Mr. Grainger is a member of the Fort Totten Band. The program included a patriotic song and march called "Spirit of Liberty," for which Mrs. Lawrence Townsend wrote the music and her daughter, Yvonne Townsend, the words. Miss Namara sang, Mrs. Townsend was at the piano, while the department band furnished an accompaniment.

Actual Voice Demonstrations by Enrico Caruso

"Caruso's phrasing of famous airs, like *Una furtiva lagrima*, *Celeste Aida*, *Romance de la fleur*, or *Salut demeure*, is always a model of elegance and genuine musical expression—a delight and an inspiration even as echoed by the talking machine."

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SORORITY OFFERS PIANO SCHOLARSHIP

Iota Alpha Chapter of Mu Phi Epsilon Opens Competition to Young Women

CHICAGO, ILL., June 27.—The Iota Alpha Chapter of Mu Phi Epsilon Sorority is announcing a scholarship in piano, the competition to be open to women under thirty years old.

The requirements state that contestants must be entirely American trained and must have had at least four years' study. They must perform without notes two contrasting compositions, both requiring not more than ten minutes. Contestants are to be screened from the judges and will be known by number only.

The winner is to be given one year's study in piano at the Chicago Musical College, beginning September 19, 1917, and the choice of teacher will be left to the fortunate contestant. The competition will be before judges and members of the Iota Alpha Chapter and will be held in the recital hall of the Chicago Musical College on the afternoon of Sept. 5, 1917. Teachers having pupils in the contest will not be allowed to act as judges and contestants will be required to furnish references, stating their qualifications, from three responsible persons.

Applications accompanied by references should be sent to Mrs. E. H. Compton, 544 Sheridan Square, Evanston, Ill., not later than Sept. 1.

The Unreasonable Prima Donna

"Those who object to the high and mighty demeanor of certain opera singers should ponder the case of Mlle. Guimard," observes the *New Music Review*. Ordered to dance at the Paris Opéra, she replied: "The minister insists that I should dance. Well, let him look out! I could easily turn him out of office." This impertinence was reported to the king. He said to his courtiers: "It is your fault, gentlemen. If you loved them less, they would not be so insolent."

Globe Bronx Chorus Gives Concert

The Globe Bronx Chorus, Gustav Viehl, conductor, gave a concert at Morris High School, Bronx, N. Y., on June 25. The chorus was assisted by Rose Raymond, pianist; Romaine Sterne, baritone; Marian Vervil, soprano; Valentine Crespi, violinist, and A. Leon Kronfeldt, tenor. The chorus did good work in patriotic songs and numbers by Abt, Pinsuti, Cowen and Bruch.

VIOLINIST

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GANNA WALSKA TO PRESENT RARE ART

Singer Who Is Descendant of Polish Royalty Plans Interesting Programs

GANNA WALSKA is a direct descendant of the great Stanislaus Leszynski, who ruled over Poland more than a century ago and whose daughter Marie became Queen of France by her marriage to Louis XV. She enjoyed for a time the court life of Petrograd, but the discovery of a wonderfully appealing voice aroused her to musical ambition. The singer changed her first name to Ganna (adopting the common Russian pronunciation) and added Walska, the Polish for "waltz," as significant of her enthusiasm for the dance.

Unfortunately, however, the identity of Ganna Walska was discovered and duly set forth in the papers on the occasion of her very first appearance incognito at Kiev. A chorus of expostulation and horror followed from the two families whose titles she adorned. Rather than give up her ambition, Ganna Walska renounced the entire social fabric of which she had been a part, gave up her home and went to Paris to study for the operatic stage. Here she became a pupil of the late Edouard de Reszke, with whom she had already laid the admirable foundation for her vocal training in Poland. With him she developed a repertoire which soon fitted her for the stage of the Opéra Comique.

All arrangements had been made for her débüt in "Tosca" when the war broke out. With every prospect of a Parisian season seemingly gone, Ganna Walska, like so many other artists, came to America. In New York she was able to continue her work in Italian opera with Richard Barthelmey, coach and accompanist of Caruso, and to perfect her French rôles under the guidance of Pierre Monteux.



Photo by Mishkin
Ganna Walska, Polish-Russian Soprano

Meanwhile she has developed and enlarged her répertoire of songs which have made her a favorite in the salons of America as well as Europe. Although her career promises to be chiefly operatic, her activities at present are largely those of a concert artist.

Mme. Walska is able to present programs of peculiar interest, as she is the possessor of some exceedingly rare Russian art-songs by such unfamiliar composers as Grotzki, Baron Wrangel and Count Zulof. As an interpreter of folksongs she has also achieved remarkable success. Her most effective operatic rôles are *Thaïs*, *Tosca*, *Manon* (both Massenet's and Puccini's), *Madama Butterfly*, *Mimi*, *Marguerite* and *Louise*.

Mme. Walska is appearing under the management of R. E. Johnston, who is booking an attractive list of engagements for her coming season.

OREGON COMMUNITY CONCERT

Representatives of Allied Nations Sing Their Countries' Songs

PORTLAND, ORE., June 25.—A unique concert by the People's Community Chorus, George Thornton Edwards, conductor, and the Portland Polyphonic Orchestra, conducted by Frank E. Wilder, was held in the City Hall on June 20, when chorus and orchestra members, a group of prominent soloists and representatives of the Allied nations joined in a program of community music, given as a Red Cross benefit.

The soloists were Elizabeth L. Kriger, Bertha K. Bogrett, Jean Sherburne Murkland and Raychel Emerson, sopranos; Lousinn Baragian, contralto; Dr. Leopold Hurtubise, baritone; George Gibson, pianist, and Ellis Leighton Wilder, saxophone. George Thornton Edward's song, "State of Maine," formed one of the delightful numbers in the community singing.

One of the striking features of the concert was that the audience was divided into sections, according to their nationality. The British, French and Italian sections were accompanied by the vice-consuls of each country. The national anthems were sung by the soloists, as follows, the audience also joining in the singing:

Armenia, National Hymn, Lusinn Baragian; Italy, Garibaldi's Hymn, Raychel Emerson; Russia, National Hymn and Gretchaninoff's Hymn of Free Russia, Elizabeth L. Kriger; Great Britain, God Save the King, Jean Sherburne Murkland; France, Hymn of the Mar-

seillaise, Dr. Leopold Hurtubise; America, The Star Spangled Banner, Raychel Emerson, Chorus and Orchestra, Yvonne Montpelier, Louise Armstrong and Fred Hill were the accompanists.

ACTIVITY AT LINCOLN STUDIO

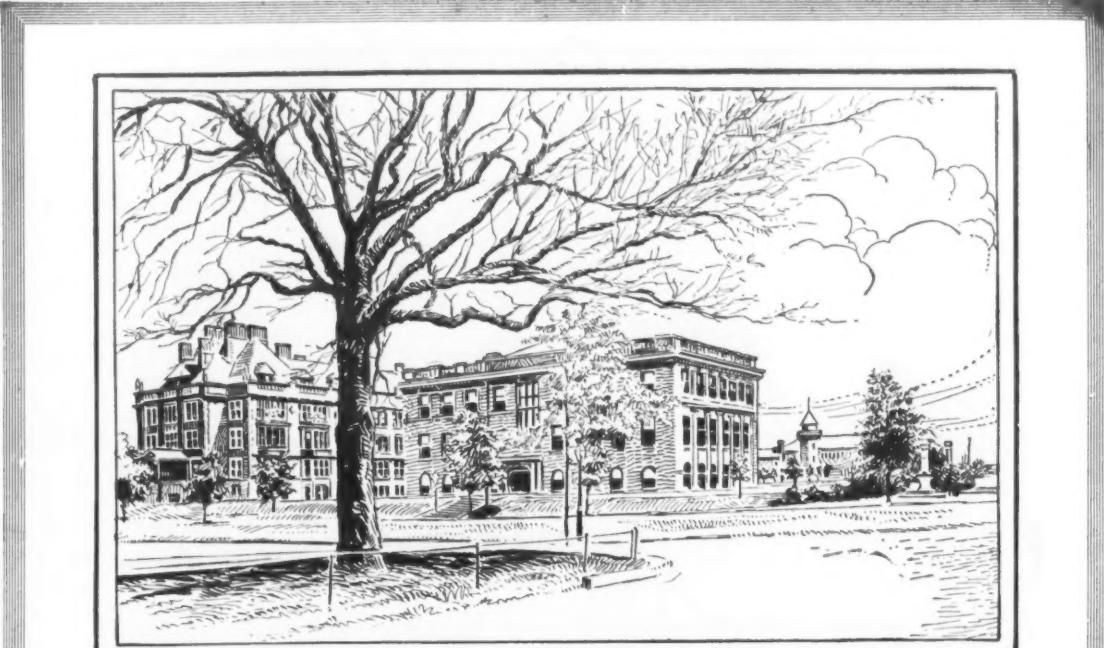
Le Baron-Wheatley Pupils Praised in Opera Performances

LINCOLN, NEB., June 27.—The past season at the studios of Louise Le Baron, mezzo-contralto, and Walter Wheatley, tenor, in Lincoln, has been unusually active. Much progress has been marked since these artists established their studio in January, 1915. Both are accredited voice teachers and have had considerable experience in staging opera.

"Carmen" was given with Louise Le Baron in the title rôle, Mr. Wheatley as *Don José*, and Louis Kreidler as *Escamillo*, as the closing event of the Nebraska State Music Teachers' Association Convention, held in March, 1916. An opera club resulted from the success of this production.

In December, 1916, "Aida" was given, when four local singers were brought forth. Jessie Doyle-Murray, Norman Curtice, D. L. Redfern and Margaret Perry. "Mignon" was given in March, 1917, with Miss Le Baron in the title rôle, Mr. Wheatley as *Wilhelm*, and Charles Galagher as *Lothario*. Miss Le Baron's pupils, Ethelyn Bignell Matson and Genevieve Rose, won honors in this cast.

Another young singer of promise is Alma Wagner, a coloratura soprano,



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whom Miss Le Baron presented in recital last April. In May a recital was given in the University Temple Theater by the advanced pupils of the Le Baron-Wheatley Studios.

CONCERT FOR LIBRARIANS

Louisville Male Chorus Gives Program for Convention of A. L. A.

LOUISVILLE, KY., June 25.—On Sunday afternoon Macauley's Theater was reserved for the hundreds of visiting members of the American Library Association, which has been in session in Louisville for the past four days. The Louisville Male Chorus, under the leadership of Carl Shackleton, gave a sacred concert in honor of the out-of-town guests. This concert was arranged by a committee of prominent musicians, including Mrs. John T. Settle, Katherine Whipple Dobbs, Mrs. John D. Sample, Anna Hopper, Corneille Overstreet, Josephine McGill, Messrs. Karl Schmidt, Victor Rudolf, Richard G. Knott and others.

The chorus of forty voices sang in its usual fine manner, concluding with Mendelssohn's cantata, "To the Sons of Art." The soloists were Esther Metz, soprano, and Edgar Hill, tenor, two local singers of distinction, whose work was highly appreciated by the audience, as was the entire program. Florence Blackman played her usual fine accompaniment.

H. P.

Sousa Tells the "Songs That Make Soldiers Forget"

John Philip Sousa says that his naval band of 200 members at Great Lakes training station is to remain a permanent organization. Recently he was asked as to the kind of song the American soldiers will make their "Tipperary," and Mr. Sousa replied: "The song the soldiers are going to like is the song that does not constantly remind them of their being soldiers. No good soldier likes to be talked to about his patriotism. I should as soon care to be asked if I know anything about music. The fact that a soldier wears the uniform is the symbol

that he is the guardian of patriotism. It is his job. As long as he is in the service it is his life, and when he sings he is not going to sing about himself, but something different. I found that out during my twelve years as director of the Marine Band in Washington. On general review days the men were in motion almost constantly from early in the morning till late in the afternoon. By the end of the time they were generally hungry, and they were always tired. The music that brought them back home with their heads up and their feet swinging was not a series of patriotic hymns, but 'Annie Laurie' and 'The Old Folks at Home.'

The Flag of Art Remains Neutral
[Otto H. Kahn, in an address at the New York Civic Orchestral Concerts]

Liberty and love of country are indeed the highest and noblest things that a nation can fight for. But there are other things, high and noble, which in our devotion to this supreme purpose we must not permit to fall into neglect. One of the greatest of those things is art. The bitterness of war and the strident voices of conflict should remain hushed in the house of art, belonging, as it does, to all nations. The flag of art is still a neutral flag, and, please God, it will remain so. In the stress and turmoil of conflict it is our duty to see to it that the sacred flame burning on the altar of art shall not be extinguished by the storm of the passions of war.

Alberto Jonás at Rockaway Park for Summer Months

Alberto Jonás, pianist and pedagogue, has rented a villa in Rockaway Park, Long Island, where he will spend the summer months. Several of his pupils will continue their studies with him during the summer. Among the piano teachers who have come to New York this summer to study with Mr. Jonás are Lorraine Laliberte from Montana, Irene Case from Idaho, and Ida Deck from Virginia. Mr. Jonás's permanent address is 45 West Seventy-sixth Street, New York City.

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SIDNEY ARNO DIETCH

How Winona's Civic Music Problems Are Being Solved

Director of Municipal Music Tells How He Is Aiding Present Interest in Community Music to Develop Into Permanent Art Manifestations—Make Use of Local Ability Whenever Possible, He Urges

By GEORGE COLBURN
Director of Municipal Music, Winona, Minnesota

(The following paper on developing community music interest into permanent manifestations of art was given by Mr. Colburn before the recent convention of Minnesota Music Teachers. His plan, based on actual work in Winona, is presented in the belief that many leaders of community music may find helpful suggestions therein.—Editor, MUSICAL AMERICA.)

ALITTLE more than two years ago a group of men incorporated as the Winona Municipal Band Association, with the provision that orchestral and choral work be fostered when desirable. A fund to last three years was raised from four sources: Popular subscription, three year guarantees, City Council and the Chamber of Commerce. The president of this association and I exchanged views on this venture, and as a consequence I was engaged to carry out the work in the following way: two bands

were organized, one a beginners' band of twenty-five members, the other a professional organization of thirty-five persons, for the purpose of giving free summer concerts, and supplying music at fairs, political meetings, patriotic gatherings and all municipal activities. This organization gave the subscribers tangible results for their contributions. I began rehearsals in June and by August we were able to give some very acceptable concerts. Each division had three rehearsals a week. In the fall a suite of rooms was engaged for our use and a male chorus of thirty was assembled. This organization made its first appear-

ance with the band in Mendelssohn's "Sons of Art" and scored a success. The band during the winter developed remarkably, the membership increased to forty-five men, and the tone quality was dignified by the addition of oboe, bassoon and saxophones.

We used various devices in the winter concerts to make people willing to pay admission, after a series of free concerts. A notable success was the Promenade Concert at the Armory, where the audience was permitted to sit at ease around tables and partake of light refreshments, if desired. Some local singers drew well, and the appearance of the Men's Chorus was always sure to bring response. A feature of the winter's activities was the Municipal Christmas Tree celebration. Seven Christmas songs were selected and rehearsed with choruses from the churches. I made suitable band accompaniments and prepared a Christmas Overture. The band was placed in a big tent open on one side, with two red-hot salamanders in the back to keep the instruments from freezing. During the second summer the professional band gave a series of free concerts and the beginners' band made some creditable appearances.

Second Year's Work

The second winter found the activities broadened to include strings. I organized two branches here—a student and a professional division. The season was marked by the successful substitution of French horns for altos and the addition of three string bases and two 'cellos to the band ensemble. Two of the concerts

are worthy of note, the community song concert, where the program was interspersed with enthusiastic singing from the audience, and another concert where an experiment in adding violins to the band was tried out. This was done by transposing the clarinet parts, though full chord, tremolo and pizzicato effects were not ignored. The junior violinists also appeared in two unison numbers, accompanied by an orchestral combination from the band.

I hope to include folk-dancing, pageantry, choral and operatic efforts with the work already done, this following winter. I do not engage in private teaching, keeping out of all alliances that would make co-operation of the various conflicting musical interests of the city difficult. We try to make the most of the material at hand, depending upon what talent the city can offer. It is a problem to supply a musical background for our performers, and when possible we get skilled artists who may be traveling through with operatic or other organizations, to speak on the care of instruments, points in technique and phrasing, as relating to oboe, bassoon, French horns and other difficult instruments.

Use Phonograph in Rehearsal

I have recently made arrangements to use a phonograph in band rehearsals and will talk on points of interpretation of, for instance, the overture to be rehearsed. The beginner's band has graduated fifteen useful members to the professional division, which now numbers fifty. This rather sketchy record of the past few years' work is influenced in content by many questions and letters received regarding my work, and may help others in formulating policies which will, of course, vary with conditions.

A few factors in the further development of community music, I understand to be evolved through chorus, orchestras, bands, etc., from the people of a community and is for their pleasure as performers and listeners. Among them are the private teacher, the conductor, the composer, the publisher, the maker of musical instruments, the performers, the listeners, individual patrons, civic and social organizations.

The efficient, well paid private teacher is all-important. The backbone of all musical activities is found in the well-taught vocalist and instrumentalist. This means, to me, privately taught. I am especially opposed to teaching strings in classes. A group of one offers more vital points of attention than any single person can cope with. On the other hand, vocal and instrumental ensemble cannot be begun too early as an adjunct to private lessons.

The conductor of community music, in addition to conducting, should be able to arrange music for any combination and teach the less common instruments. The oboe, horn and bassoon players traveling through are glad to give lessons and a clarinet player would be able in a few lessons to get the more important points of the oboe. This applies especially to the small towns where resident teachers of these instruments are not to be found.

Federation Prizewinner Greeted in Lincoln, Neb., Recital

LINCOLN, NEB., June 19.—Genevieve Rose, a young London pianist (student for the past five years with Hazel Gertrude Kinsella), whose musical development has been watched with great interest, was presented in a piano recital at the Temple Theater by her teacher on Tuesday evening. It was the unanimous verdict of the many musicians present that Miss Rose displayed a well-grounded technique and control of dynamics, a beautiful tone-quality and artistic interpretations. Miss Rose won first place in the Nebraska contest for American-trained pianists, held by the National Federation of Musical Clubs, and has since played with good success at Little Rock, Ark., and at the National Biennial held recently at Birmingham. Her debut recital was attended by several hundred Lincoln musicians and music-lovers.

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New York Teachers Plan Musical Chapters

Twenty-ninth Convention at Niagara Falls Decides Organization of Chapters as Most Effective Method for Securing Standardization — Frank Wright of Brooklyn Elected President—William Benbow of Buffalo to Represent State Teachers at National Convention in New Orleans

NIAGARA FALLS, N. Y., June 29.—The twenty-ninth annual Festival and Music Convention of the New York State Teachers' Association was held here on June 26-7-8. At the opening session the delegates were welcomed at their headquarters in the Cataract House by the Hon. George W. Whitehead, Mayor of the city.

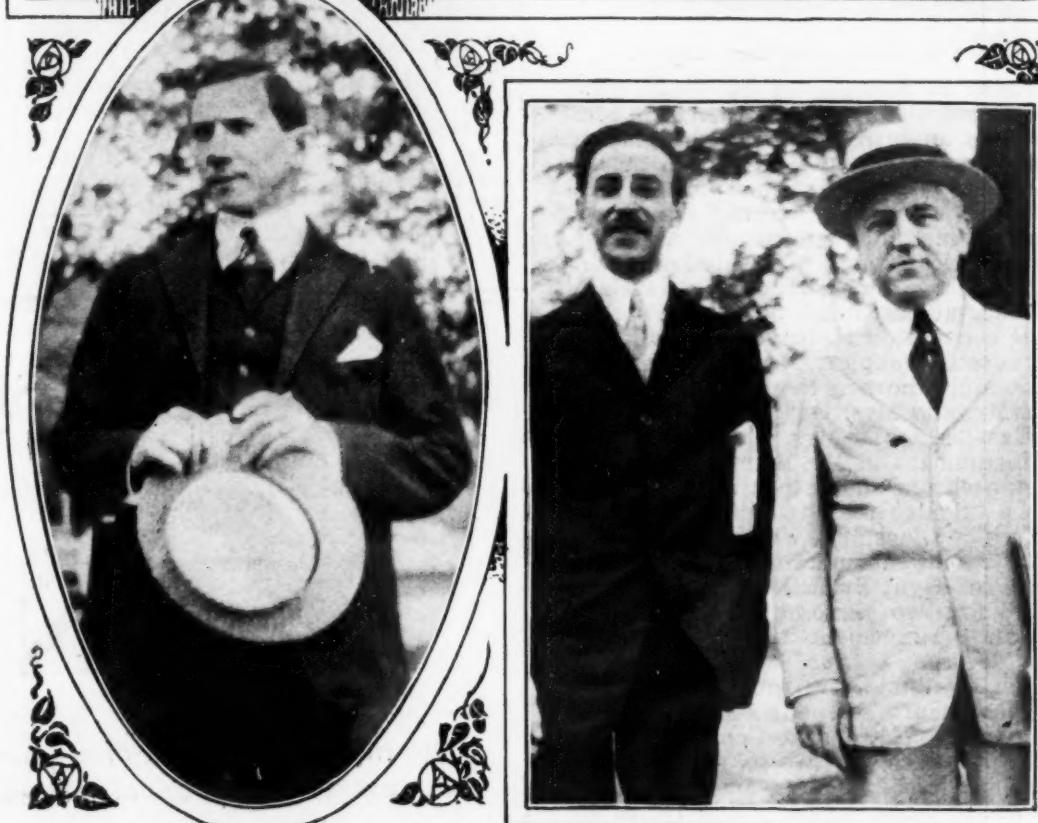
The opening conference on voice, W. L. Bogert, chairman, presented as the first speaker Mrs. Adele Laes Baldwin, connected with the New York Institute of Musical Art, who gave a paper on singing diction. Mrs. Baldwin has made an exhaustive study of the subject and had many interesting and instructive things to say about diction in French, English, Italian and German. She was particularly enthusiastic in regard to the English language as a singing medium.

Following Mrs. Baldwin was George Chadwick Stock, a professor of singing of Hartford, Conn., who dwelt with emphasis on distinct, correct and elegant utterance in speech as the groundwork of easy and comprehensive vocal utterance. May Laird Brown, exponent of the Dora Duty Jones method of lyric diction, also read an interesting paper. An open discussion followed on the use and abuse of the tongue, jaw and open throat in singing. Then followed Wesley Weyman, well-known piano teacher. Mr. Weyman had something to say out of the usual order and held the attention of his listeners by the novelty of his theory in regard to piano playing. Of such vital interest were his views on the subject considered that two more conferences took place, and so well were his views on the subject received that it was voted to accept his thesis to be used by the teachers of the State.

Briefly viewed, Mr. Weyman contends that technique primarily considered is a means of expressing musical thought; that in the past it has been acquired by arbitrary methods based on position and special tone qualities and containing principles often handed down from the period of the clavichord. This mode of teaching traditionally is totally inadequate for acquiring the technique requisite for the modern piano, Mr. Weyman contends. The only logical method, he says, is to analyze the modern instrument minutely and learn what treatment it requires to produce tones of every character; then to analyze the available muscular components and see how these requirements may be fulfilled in the easiest possible manner. The teacher with this knowledge, he claims, is able to cope with every difficulty and to train a pupil equally well in any department of technique.

Favor Standardization

At the afternoon conference standardization was discussed and a resolution passed to further the project. Some pertinent remarks were made by Jay Mark Ward of Rochester, teacher of singing and choir director, who deplored the narrow viewpoint of many professional musicians, who, he said, talked platitudes and never looked beyond the confines of their studios.



The Pictures: Above, Left to Right: Frank Wright, President of the New York State Music Teachers' Association; M. B. Swan, Musical Editor Buffalo "Courier"; Vera Barstow, M. D. Leidt, Jay Ward of Rochester. Lower Left: Earle Tuckerman; Lower Right, Left to Right: Wesley Wegman, Frederick Schlieder

After the afternoon session a song recital was given in the ballroom of the Cataract House by Meta Schumann, soprano, who had the trying experience of going through her program to the noisy accompaniment of a terrific thunder storm. Her performance under these conditions deserved the warmest praise; she disclosed traits of fine musicianship and an agreeable voice. A group of old English birthday songs written to Queen Anne by John Eccles were charmingly sung. Her accompaniments were played with authoritative understanding by Frederick Schlieder, who also made the setting of these old songs.

In the evening a concert was given in the same room by Raymond Wilson, of the piano department of the Syracuse University. Mr. Wilson's program was well arranged, and he played with excellence of style, nice light and shade and admirable technique.

Community Singing Discussed

The conference of the second morning was on musical theory. Chief interest centered in the paper by Frederick Schlieder on "The Simplicity of Musical Creation and Its Artistic Construction."

The afternoon conferences were on community singing and music in the public schools and their relative value as initiative to the masses and help to the private teacher. The paper on community singing was by Howard Lyman, professor of choral music at the Syracuse University. Harry Barnhardt's success along this line was freely discussed, and all who took part in the conference gave him great credit for the work he has done. Douglass Alfred Smith, president of the Regents' Association, spoke on the value of the musical work done in high schools and claimed that it was of great

value to the private teacher to have pupils who have some knowledge of solfeggio as well as musical experience gained in the study in school classes. The question of who is best fitted to lead the community chorus was discussed and also the question of having several such choruses in a community, especially where there were diverse foreign elements, but the matter did not get beyond individual opinion.

A recital was given later in the afternoon by Earle Tuckerman, New York baritone, and Angelo Patricolo, a New York pianist. Mr. Tuckerman's singing was most enjoyable, particularly his English and German group. His voice is a warm resonant one and he uses it admirably; he has also a fine *legato*. He was roundly applauded and compelled to grant encores. Frederick Schlieder played admirable accompaniments.

A very beautiful concert was given in the evening by Vera Barstow, violinist, and Arthur Hackett, tenor. Miss Barstow has grown appreciably along artistic lines during the past two years. Her tone is round and full and her sense of rhythm excellent; she also phrases with distinction. She was compelled to grant several encore numbers. Mr. Hackett was a distinct and pleasant surprise. He possesses a tenor voice of rare beauty, admirably handled, and he sang a group of French songs with a diction so pure that it was hard to think of him as an American who has received his entire training in his own country. In German and in English the same admirable qualities were in evidence. He received an ovation and had to sing several encore numbers. Frederick Schlieder officiated as accompanist for the violinist, and Mrs. Hackett was an admirable accompanist for her husband.

A short talk was given Thursday morning by A. K. Virgil on the value of training the child's mind musically. He made his points tell and was listened to with close attention.

Establish Musical Chapters

A business meeting followed Mr. Virgil's talk, when some significant additions were made to the by-laws, and some amendments to the constitution. These included the establishment of musical chapters throughout the State of New York, which may consist of not less than ten members, these chapters to be formed at the request of musicians themselves in the various localities, membership to be divided into two classes, academic and non-academic; a committee to be appointed for the examination of members, this committee to appoint other committees to go to localities where local chapters may be formed to give examinations. Examinations are to be given during convention week each year; no single examiner is to pass on his or her pupil wholly or in part; certificates will be issued to members who pass examination; a general registrar will be appointed; academic members will consist of fellows and associate academic members; non-academic to consist of colleagues, subscribers and honorary members; fees for membership to be graded according to degree of membership; a paper to be established which will be issued monthly, to contain official business of yearly convention and doings of local chapters throughout the year. In addition permission has been given by Dr. Augustus Downing of Albany, State Commissioner of Education, to conduct examinations for membership.

Officers named for the following year are, president, Frank Wright, of Brooklyn; vice-president, William Benbow, Buffalo; secretary and treasurer, Edna Pearl Van Voorhis of Beacon-on-Hudson. Mr. Benbow was appointed official representative of the State Association to attend the national convention in New Orleans in December.

It was announced that the cities of Buffalo, Rochester and Syracuse had adopted the four counts allowed by the Board of Regents for musical proficiency.

A concert by Buffalo artists was given on Thursday afternoon in the ballroom of the Cataract House. Julia Fields and Clara Schlenker in numbers for two pianos gave a fine exhibition of artistic playing, while a trio consisting of Mrs. Hubert Chester, pianist, Mme. Baret, violinist, and Mrs. Millhouse, cellist, gave a charming performance of the Scheut Trio. Hearty manifestations of pleasure greeted the artists after the numbers.

Hear Niagara Choral

The convention was brought to a close by the very delightful concert given in the auditorium of the High School on Thursday evening by Mme. Matja Niessen-Stone, mezzo-contralto, Germaine Schnitzer, pianist, and the Niagara Choral Society, John Pierce Langs, conductor. Mme. Niessen-Stone revealed her splendid artistry and admirably controlled voice in a wide range of song literature. She was especially happy in her rendition of the Horsman song, "Bird of the Wilderness," and John Alden Carpenter's "To a Young Gentleman." She was acclaimed and gave encores. Frederick Schlieder accompanied the singer excellently. Mme. Schnitzer was in admirable form and her playing was roundly applauded. She is a commanding artist and her work was a fine object lesson to students, of whom many were present; she also gave encores. The Choral Society under the authoritative leadership of Mr. Langs, gave an excellent account of itself and was greeted with hearty applause.

Local committees under the presidency of Alice Trott did many gracious things for the entertainment of the delegates. Visits to some of the great industries and a ride over the beautiful Gorge route were among the entertainments provided.

FRANCES HELEN HUMPHREY.

Lillian Heyward Winning Success in Concert Appearances

Lillian Heyward, soprano, who was so successful in her appearance for the Scandinavian Workingmen's Singing Society the last week in May, was immediately engaged for a concert under the direction of K. A. Sylvan for the evening of June 9. She was given a particularly cordial reception on both occasions.

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SIX HUNDRED OHIO TEACHERS ATTEND CLEVELAND CONVENTION

Brilliant Conferences and Programs Fill Three Days' Session—Louis Saar Elected to Presidency—Programs Contain Many Compositions New to Association Members—Photographic Study of Sound Among Interesting Lectures Given

CLEVELAND, OHIO, July 1.—On Thursday evening, June 28, the Ohio Music Teachers' Association closed the most successful meeting in years with the record-breaking registered membership of 600. The splendid programs given and the large audiences assembled to listen to the many recitals and concerts, demonstrated the wisdom of holding the meeting in a large city where artists are easily available. The policy of going to small towns for the past five years has been found impracticable. The officers this year were: President, Wilson G. Smith, of Cleveland; vice-president, Le Roy Lambert, Springfield, Ohio; secretary-treasurer, Claude Selby, of Cleveland. Mr. Smith, by his unique personality, at the very first session established a spirit of camaraderie that pervaded the entire convention.

Cleveland and Cincinnati naturally contributed in largest measure to the artistic success of the program, a study of which will convince one of the comprehensive scope of the recitals and the unusual character of the ensemble work.

The large number of eager young students certainly found ample satisfaction in the musical feast prepared for them by the artist-teachers.

Discuss Music's Cultural Value

The various conferences were full of interest to professionals and laymen, as evidenced by the unusually large attendance. On Tuesday morning the cultural value of music to the community was the general topic and the scope of the work was brilliantly demonstrated by the different speakers.

The conference on Public School Music Tuesday afternoon emphasized the relation of the supervisors of music to the work of the private music teachers and the conservatories of music.

Prof. R. H. Stetson of the department of psychology of Oberlin College gave an interesting talk on "Standards, Tests and Measurements of a Pupil's Sense of Rhythm, Pitch and Harmony."

Conference on Voice

The voice conference introduced some new angles in the long debated topics of tone production, breath control and diction.

The paper read at the organ conference on "Ideal Church Music," by Prof. Edward Dickinson, Oberlin Conservatory of Music, was a most scholarly presentation of the subject.

The most lively interest manifested during the convention flared up during the conference on theory. The papers by Carl Grimm and Louis Victor Saar, both of Cincinnati, were given the closest attention. Mr. Saar brilliantly presented the ultra-modern trend in harmony, and gave an illuminating demonstration of the hiatus between established theory and modern practice.

At the piano conference the Godowsky "Progressive Series of Piano Lessons" was adopted, not without some sharp argument, as the standard in piano teaching. An innovation was a scientific lecture, "Photographic Study of Sound," by Prof. Dayton C. Miller of the Case School of Applied Science. The amount of interest evidenced would have justified Prof. Miller in instituting a course of lectures on the subject if his auditors were all permanent residents.



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Another unusual feature of the program was the playing and accompanying comment of a piano suite of "Spanish Rhythms" by the composer, M. Raoul Laparra, who is here under the auspices of the French government to further American interest in French art and music.

Mr. Laparra has already had one opera, "La Habañera," produced by the Boston Opera Company, and is to have his new opera, based on Indian music, produced at the Metropolitan this coming winter. The last evening of the convention was devoted to American composers.

Kroeger Gives American Songs

Ernest R. Kroeger of St. Louis gave "thumbnail sketches" of American composers as an introduction to the playing of their compositions. He closed the recital of fourteen different numbers with one of his own, "The Storm," which met with a veritable storm of applause. The American songs presented were interpreted by Felix Hughes, Cleveland baritone, accompanied by Mrs. Hughes.

The convention featured three talented and notable couples, Mr. and Mrs. Sol Marcossin, who are to the Middle West what Mr. and Mrs. David Mannes are to the East; Mr. and Mrs. Philip Werthner of Cincinnati, and Mr. and Mrs. Hughes.

Compositions new to the convention were a "Sextet for Strings," by Johann H. Beck of Cleveland, which has been recently reviewed in MUSICAL AMERICA; "The Peer Gynt Suite No. 1," Grieg, arranged for two pianos by Philip Werthner, an arrangement that received instant acclaim, because so often strings are not available and the one-piano arrangements are so inadequate; "Butterfly," Grieg; "Minuet à l'antique," Seeboeck, arranged for two pianos by L. V. Saar, and also by the same composer, "Browning Song Cycle"; five lyrics by Jessie Andrews, the lyrics being suggested by expressions found in the letters of Robert Browning to Elizabeth Barrett. Mrs. Werthner sang the songs to Mr. Saar's delightful accompaniment, and both singer and songs were given an ovation.

Louis Victor Saar, artist-teacher and composer of note, was chosen president for the coming year. Mrs. Ella May Smith of Columbus was elected vice-president.

MARIE BURT PARR.

WAR LOWERS MEMBERSHIP OF SEATTLE MEN'S CHORUS

Admirable Concert Given Despite Depletion in Ranks—Well-Known Teacher Leaves for Pennsylvania School

SEATTLE, WASH., June 26.—Seattle is soon to lose one of her most popular voice teachers, as Mrs. Jessie Nash Stover has accepted the position of head of the vocal department of Highland Hall, an exclusive girls' school at Hollidayburg, Pa. Mrs. Stover, who has been an active member of the Ladies' Musical Club and president of the Seattle Musical Art Society, presented ten of her pupils in recital, June 22. The work done was praiseworthy and showed Mrs. Stover to be a painstaking teacher.

The Seattle Men's Chorus, under the direction of Milton Seymour, gave its last concert for the season on June 20. On account of so many members going into the army, this body of singers, which had over thirty members, now has only seventeen men, but their work was excellent, showing fine shading, good attack and a sureness of pitch not always to be said of choral bodies, especially when singing unaccompanied.

Of the many pupils' recitals given recently, perhaps the most interesting were those given by three students of Marie Gashweiler, each one giving an entire program. Dorothy Gregg, the oldest of the trio, was presented June 11; Vivian Clemens, thirteen years old, assisted by Eldridge B. Elliott, a little girl of seven, a violin pupil of W. Vaughn Arthur, gave her program on June 13, and Mildred Itkin, eleven years old, was heard June 16. Miss Gashweiler spent three years in Vienna as a pupil of Leschetizky, and her thorough musicianship is evident in the work of her pupils. Miss Gashweiler has been engaged by the Domin-

ican Sisterhood to give a summer Normal Course to their piano teachers during the month of July at the Aquinas Academy in Tacoma. Teachers from convents throughout the State will be in attendance.

Mrs. Louise C. Beck presented a part of her large class in a recital on June 26. Twenty pupils were heard on the program, including a "Baby Class," whose work was especially interesting from an educational standpoint.

The Edgren School of Music held its graduation exercises on June 15, when diplomas were presented to eight students. Professor and Mrs. Edgren were assisted on the program by Emil Anderson, violinist; J. A. Bjork, tenor, and the Children's Opera Company, directed by Mrs. Egon Fleisher.

Judson Waldo Mather of Plymouth Church, Seattle, gave a complimentary organ recital before the Guild of Organists of Portland, Ore., June 11. The program was made up of a number of novelties in organ literature. A. M. G.

Movement from "New World Symphony" on Rialto Program This Week

The Rialto Orchestra, conducted by Hugo Riesenfeld, gave as its overture this week the fourth movement from the "New World Symphony" by Dvorak. Marion Rodolfo, tenor of the San Francisco Opera Company, and Margaret Gilmer, contralto, sang the duet from the fourth act of Verdi's "Il Trovatore."



A Simple Statement of Fact Regarding GUIMAR NOVAES

No new pianist, man or woman, in recent years has leaped into such extraordinary popularity as this brilliant young Brazilian.

Coming here quite unknown, she now enjoys a country-wide reputation as the greatest of woman pianists.

Her New York notices have been remarkable from the outset. Pitts Sanborn refers to her as "that young genius of the piano." Richard Aldrich calls her "a musician by the grace of God." W. B. Chase speaks of her "blaze of temperament suggesting plumage birds" from her native Brazil. P. V. R. Key declares she "astonished New York." Sigmund Spaeth says she "rises above every living player of her sex." W. J. Henderson states that to describe her playing "would be to enumerate the items of the pianist's art." H. T. Finck caps the climax by declaring:

"The writer of these comments was awed, thrilled, delighted as he very seldom has been in his long career of thirty-five years as a critic."

Mlle. Novaes' Season's Farewell Recital was Sold Out Two Days in Advance!

For next season she has already been engaged by the New York Symphony, the Philharmonic, the Philadelphia and Detroit Orchestras. Her recital engagements will take her to the principal cities of the country. As she will accept but two engagements a week only a few dates are now open, although she will remain in America throughout the season.

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As an added number, the seventeenth in its series of light opera revivals, the orchestra gave numbers from "The Count of Luxembourg" by Franz Lehár. The Rialto chorus was heard in ensemble numbers, Dr. A. G. Robyn gave organ solos, and there was the usual distinctive incidental music by Mr. Rothafel.

Elizabeth L. Lacker of Boston Presents Pupils in Recital

BOSTON, MASS., July 2.—Elizabeth L. Lacker, piano teacher of this city, presented some of her pupils in recital at the Hotel Tuileries, June 27. The young students appearing were:

Catharine Tower, Eleanor Graves, Constance Graves, Marion Earle, Lexington, Mass.; Master Frederick Ehret and George Hudson, Jr., Watertown, Mass.; Ethel Edwards, Winthrop, Mass.; Edythe Brien Page, Attleboro, Mass.; Ethel Dwyer, Dorchester, Mass.; Catherine Cassidy, Affy McCoubrey, Brighton, Mass.; Madeline Smith, Lawrence, Mass.; Mary Vossahlik, Mary Lukeman, Lilie Aldrich, Gladys Colburn, Boston.

Miss Lacker is to spend her summer at her home in Lexington, Mass., and will conduct her piano classes throughout the summer at the Pierce Building, in this city. W. H. L.

WASHINGTON, PA.—Fred Brown has been appointed choirmaster at the First Christian Church. The feature of Mr. Brown's first service was the appearance of Sarah Core, soprano.

Pavley-Oukrainsky Dancers and Little Symphony Join



—Photo by Moffet

Leading Figures in Pavley-Oukrainsky Ballet. Above: Andreas Pavley in "Danse Satanique." Below: Serge Oukrainsky in "Scène Dansante—Fifteenth Century" and George Barrère, Conductor and Founder of the Little Symphony, Which Will Be Heard Jointly with the Ballet Next Season

In the wake of the larger Russian ballet organizations which have come and gone in this country there remains a very unusual little company of choreographic mimes which bids fair to keep in flower the best traditions of the ballet as we have latterly come to know it.

Two artists well known to all lovers of the dance recruited, trained and

equipped this little company; they are Andreas Pavley and Serge Oukrainsky and the ballet bears their name. Both came to this country with the original Russian Ballet which introduced Pavlova into America and both were members of this artist's company until two years ago, when they decided to head their own organization, so as to carry

out some very interesting and original ideas.

Having designed and staged a considerable number of the most famous ballets and divertissements both here and in Europe, these two splendid masters of the dancing art were able to evolve a most complete ballet scheme in miniature, complete in point of equipment, technique, répertoire, etc. Each department has received their personal attention. They have personally trained the members of the company, they have designed the costumes, scenery, lighting, properties and all the other many items that go to make up one of these vivid and colorful presentations. The result is a ballet which is intentionally small, but of extreme perfection. Each single member is a feature, the whole a perfect ensemble.

So that the musical side might be in complete keeping, Messrs. Pavley and Oukrainsky have joined forces with George Barrère, famous the country over for his inimitable chamber music organizations and his virtuosity as a player upon the flute. He will conduct his miniature orchestra, the Little Symphony, in conjunction with the Pavley-Oukrainsky Ballet, and the programs will consist partly of quasi-orchestral chamber music works and partly of dancing numbers.

There will be a lengthy tour made by this combination in the spring, under the direction of Catharine A. Bamman.

LOUISVILLE COMPOSERS ADMIRE AT CONVENTION

Local Musicians and Authors Offer Program of Their Works for National Library Body

LOUISVILLE, Ky., July 2.—During the convention of the National Library Association last week an evening was devoted to a program of the literary and musical works of local authors and composers. The entertainment was given at Macauley's Theater before a large and greatly entertained audience of visitors. The authors read from their best known books and the composers presented their songs and other musical compositions through the agencies of well-known singers and players. The writers represented were Mrs. Alice Hegan Rice, Mrs. George Madden Martin, Mrs. Annie Fellows Johnson, Edgar Y. Mullens and Cale Young Rice.

The music of local composers included Mildred J. Hill's "Perfect Day" and Mrs. Newton Crawford's "Pierrot," sung by Flora Marguerite Bertelle, with Mrs. Crawford at the piano; Patrick O'Sullivan's "Romanza" for violin, which was played by Charles J. Letzler, with the composer at the piano; Josephine McGill's "Duna" and Carl Shackleton's "Mother-My-Love," sung by Clarence Wolff, with Miss McGill at the piano; Karl Schmidt's recitative and aria from "The Lady of the Lake," arranged for 'cello and violin, and played by Charles Letzler and the composer, with Mrs. Schmidt at the piano.

On Monday evening, at Fontaine Ferry Park, the Liederkrantz Singing Society gave a summer night's festival. The successful concert was under the direction of Anthony Molengraft, and Mrs. Molengraft was at the piano. The festival closed with a concert arrangement of Planquette's "Chimes of Normandy," with the following soloists: Mrs. William E. Conen and Louise Wiegand, soprano; Frank Schafer, tenor; Louis Herm, baritone, and Louis Hoffman, bass. H. P.

BERTHA BARNES WINS RECRUITS BY SONGS OF OUR COMPOSERS



Bertha Barnes, Boston Mezzo-Contralto, Who Is Offering American Patriotic Songs

BOSTON, July 3.—Bertha Barnes, the mezzo-contralto singer of this city and a progressive and active worker in the cause of patriotism, is expressing her loyalty to America's cause in American patriotic programs. These programs are confined strictly to songs written by American composers. The Oliver Ditson Company recently devoted a show window of the Tremont Street store to the songs Miss Barnes is singing. Miss Barnes is meeting with hearty support in the movement wherever she presents her program. She sang recently for the Naval Reserve in Portsmouth, N. H.; at a Red Cross Carnival in Attleboro, on June 9; in Norton, Mass., on July 2, and with the Marine Band accompanying her, she gave several numbers at the Recruiting Station on Boston Common, where the heartiest enthusiasm was aroused, several young men enlisting as a result of the demonstration. Among the composers from whose works Miss Barnes has chosen her songs are:

Charles Wakefield Cadman, A. Walter Kramer, Stephen Townsend, Richard Platt, John A. Loud, Bainbridge Crist, Benjamin Whelpley, Henry Hadley, George W. Chadwick, Edward MacDowell, Arthur Foote, Lily Strickland, Mrs. Beach, Fay Foster, Lola C. Worrall, Mary Turner Salter, Margaret R. Lang, Gena Branscombe, Carrie Jacobs Bond, William Arms Fisher, John A. Carpenter, Charles F. Manney, James H. Rodgers and Ward Stephens. Her accompanist is Wells Weston of this city.

Next season she is arranging to present a joint program with Richard Platt, the Boston pianist and composer, when both artists will sing and play American-composed pieces only.



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Noted Musicians and Active War Service

To the Editor of MUSICAL AMERICA:

As a British musician and critic who has been endeavoring to "do his bit" at the front, I may perhaps be permitted to express my regret and disapproval at a creative musician as well as an executive artist of rare accomplishment such as Percy Grainger giving up to a military band talents which were meant for mankind.

There are some rare spirits who should not only be exempted but prevented from army service. Although technically he is my enemy, I felt profound regret when I heard that Fritz Kreisler was on active service with the Austrian army and equally profound satisfaction when I knew that, despite his wound, he was in possession of his marvelous gifts. As for Percy Grainger, the irrepressible spirits and high courage of that gifted creature may be able to find an outlet in blowing an oboe in a coast artillery band, but neither the position nor the occupation is suitable for such as he. Military bandmen on active service in wartime may be, and often are, called upon to case their instruments and pick up a rifle, and Percy Grainger cannot be spared from the front rank of the world's militant musicians, where his genius has taken him. The sooner the military authorities of the United States see to the honorable discharge of Bandsman Percy Grainger from Lieutenant Resta's forces the better.

Faithfully yours,
Capt. ERNEST HART.
New York, June 28, 1917.

Takes Issue with Dr. Jacob

To the Editor of MUSICAL AMERICA:

Not a professional musician speaks to you, but just an average American of some culture, and therefore greatly interested in the development of music in the United States. For years I have followed with the keenest interest and appreciation the admirable style with which such development and the musical activity of the civilized world are set forth in MUSICAL AMERICA, which without exaggeration, I consider the most unique journal of its kind in the entire world. My long residence in most of the civilized countries has familiarized me with the musical and other publications of most every country. But never have I come across any publication treating so exhaustively of the musical news of the hour in combination with such historical development as might have a bearing on the present musical era.

In the issue of June 9, your Dr. O. P. Jacob published an interesting article in defense of the accusation that many Ger-

man opera singers had come here in the secret service employ of the German government. On the whole, his argument was very logically put. However, I am afraid Dr. Jacob is inclined to generalize when he speaks of the "artistic temperament being really unqualified for secret service work of any description."

My dear doctor, you have evidently overlooked the fact that the world's "greatest"—the adjective is applicable here—cracksmen, criminals, higher secret service agents, were all very artistic in their line and richly equipped with the artistic temperament; otherwise they would not have attained such perfection in their self-chosen career as enemies to society. Only he who has "this artistic temperament," which is to say, unusual powers of imagination, reflex-impulsiveness and a certain ability to pose, is able to deceive society long enough to carry out his criminal or illegal purpose. Without touching upon the case of the German artists among us, anyone in a position to know would be inclined to say that an artist before the public would be exceptionally well qualified successfully to carry out a secret service mission for his government. Besides, no surer safeguard is imaginable than the attraction of popular attention to some work diametrically opposed to the more vital secret task at stake. I have the honor to remain

Your very interested,
PAUL TORRE WAYNE.
New York, July 1, 1917.

A Musical Coincidence

To the Editor of MUSICAL AMERICA:

Knowing that you enjoy life's little coincidences, I want to reproduce for you a snapshot which was impressed on my mind just before my return from Europe, especially as it pictures three American musicians who were not frightened away by the war.

Ivan S. Langstroth, the composer, and Wallingford Riegger, the conductor, left Berlin on the same train after the breaking off of diplomatic relations between Germany and the United States. Riegger remained in Copenhagen, while Langstroth went to Stockholm, where he was engaged as accompanist for Mme. Charles Cahier. One day he told her of Wallingford Riegger's work in Berlin last winter. She was immediately interested, for the name recalled the old days in Indianapolis, when Ida Wallingford, Mr. Riegger's mother, played accompaniments for Sadie Walker, Mme. Cahier's mother. Bro-mides are out of fashion since I left America, but the world is a small place, after all!

A RETURNED WANDERER.
New York, June 30, 1917.

"Public Opinion" Changes Its Attitude Toward Music

To the Editor of MUSICAL AMERICA:

Public opinion is not only elusive. It is often indefinable. It changes so constantly that it is difficult to pin it down. Especially is this so in its attitude towards music. Everyone will tell you what kind of music public opinion demands, everyone will tell you how much public opinion desires its music. But we cannot often point to concrete evidences of the estimate it is held in.

When we do get such an opinion it is good to abstract it and place it on record. Such was the opportunity offered during the last few weeks. We were given a concrete expression of public opinion toward music, not through the voice of a few critics, individuals who stood for only their own opinions over their signatures, but through editorial expression of metropolitan newspapers, as the representatives of, or leaders of, what their readers stood for.

The case in point (which is merely incidental) was the Civic Orchestral Society's season of summer music at St. Nicholas Rink. Continued this year as the result of the desire of its founders to provide good music for the people of the city of New York at popular prices, its opening aroused general editorial comment. In these editorials, the activities of the society were used merely as a text, the subject throughout was music—the regard for music as a constructive force in these times.

"In war more than in peace, the inspiration of music is needed to make the heart beat faster, to quicken the aspiration for that which is good, to visualize the glory and the hope that cluster about the country," said the *Evening Mail*.

"We are parting with the old. The new is looming large in our spiritual vision. We need music, the music of all nations, even as we are made up of strains from all nations, to give dramatic expression to the high purpose and the deep devotion of the dawning era," the *Mail* concluded.

And the *Tribune* in its editorial voiced the demand for new and better amusements for the people, and hoped that these would be music.

"If this country's entry into the war is to make a change in the demand for amusement, it is greatly to be hoped that the new tendency will be toward wholesome and fine entertainment (referring to music)—not 'highbrow' and yet musically good enough to satisfy."

The *Evening Sun* in its editorial comments upon the strides music has taken in public regard.

"Since the last series of concerts held there (referring to St. Nicholas Rink) a great increase in musical interest has become apparent. . . . These concerts will serve their best purpose in bringing the ministry of pure music home to the hearts of the fortunate hearers. (And referring to last year's concerts) The attendance varied, but to many thousands of listeners, New York was a better place to live in because of them."

These are only short extracts to be sure, but they are the weather vanes which tell us which way public opinion is shaping itself toward music.

E. L. BERNAYS.
New York, July 2, 1917.

The Whereabouts of Jan Kubelik

To the Editor of MUSICAL AMERICA:

Will you kindly let me know what has become of Jan Kubelik? Is he in the Austrian army at present?

Yours very truly,
H. W.
Paris, June 12, 1917.

[The last word received in this country from Jan Kubelik came about eight months ago, when he wrote to Howard E. Potter, his American representative, that

he and his family were well in Budapest. No word, so far as we know, has been received from him since.—Editor MUSICAL AMERICA.]

Enjoys Operatic Comment

To the Editor of MUSICAL AMERICA:

I enjoy MUSICAL AMERICA very much, particularly the operatic news which it contains.

Yours very truly,
L. J. BRENNAN.
South Bellingham, Wash.,
June 21, 1917.

BARNHART POTENT IN OPENING PARK 'SING'

He Exhorts Crowd on Mall to "Wake Up!" Achieving Gratifying Results

Harry Barnhart held forth in Central Park on the Mall last Sunday afternoon, when, as a consequence, music for the people received additional impetus. The occasion was the season's first open-air "sing" of the New York Community Chorus, and visitors to New York—brilliantly uniformed warriors among them—paused and viewed the uncommon spectacle of a magnetic leader and his singers compelling thousands into song. The potent Barnhart made everybody sing; songs that they knew, songs that they hadn't sung for years, songs that they all loved and had at some time or other thrilled under—"Old Black Joe," "My Old Kentucky Home," "Carry Me Back to Old Virginia," "Tenting on the Old Camp Ground," "Columbia, the Gem of the Ocean."

"Now," (from Barnhart), "we're going to sing 'Nancy Lee.' Let's see if we can't wake up a little. These songs are written in English. Say the words! Don't 'waw-waw.' He descended from his bandstand and walked through the big gathering, swinging his arms to mark the accents of the tune. The chorus swung into the verse and Barnhart passed through the crowd, "waking them up."

"Songs were made to sing," he shouted, "and people were made to sing them. We're thinking more serious things than a year ago. It's a serious time. Next week we're going to sing, 'Pack Up Your Troubles.' Now what's a cheerful one?"

"Dixie!" shouted a woman. They sang "Dixie" with all its swing.

"Stand up and sing it!" cried the conductor, getting down among the singers again. "This is no lazy man's job. The songs of a country are the character of the country. Sing your hearts into them!"

Then they sang "The Blue Danube," to the accompaniment of Watson's orchestra. Simone Mentier played Handel's "Largo" on the euphonium, while silence reigned. After the "sing" a concert was given by Gustave D'Aquin's orchestra and military band.

The chorus will sing every Sunday on the Mall.

Asbury Park Is Royal Dadmun's Choice as Summer Home

Royal Dadmun, baritone, has returned to New York after his successful appearances as soloist with the Minneapolis Symphony Orchestra's spring tour. Mr. and Mrs. Dadmun will spend the summer at Asbury Park, N. J.

NORTHRUP

CONCERT AND ORATORIO

JOHN BARNES WELLS, the tenor, has for the seventh time been engaged by the Singers Club of Cleveland. His recitals with Annie Louise David, harpist, are designed to make re-engagements, and they accomplish their purpose.

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500 FIFTH AVENUE

FOSTER and DAVID
NEW YORK

CALIFORNIA TEACHERS WOULD BOYCOTT TEUTONIC MUSICIANS

Only Artists Who Are American Citizens or Permanently Domiciled Here to Be Favored by Those Engaging Talent According to State Association's Plans—San Francisco Musicians on Vacation

Bureau of Musical America,
1101 Pine Street,
San Francisco, June 27, 1917.

THE California Music Teachers' Association is preparing to boycott visiting musical artists belonging to nations with which the United States is at war, particularly those who use the concert field to raise funds for use in the alien countries. This matter will be taken up at the annual convention, to be held at Sacramento next week, under the program head of "Recognition of American Musicians in America." There is no intention of interfering with the work of resident musicians born in Germany and Austria but now awaiting American citizenship or permanently domiciled here.

At the last meeting of the association directors a preliminary committee report, as follows, was adopted:

"As there is much that can be done by the music teachers of the State to ease the minds of those who must stay at home at this time, we urgently request that local associations stimulate and encourage the giving of public concerts and that they engage local artists of American citizenship, or, at least, such artists as are citizens of countries not now at war with the United States. Such concerts would not only be of great artistic and recreational value, but would stimulate musical activity for the local teachers.

"The United States has long been looked upon as a commercial nation, and while we have enjoyed the art of the foreign musician and paid him large sums for his talent, often to the exclusion of Americans who are equally capable, we recommend and earnestly urge all clubs, societies and associations engaging musical artists to engage, as far as possible, citizens of the United States.

"We especially urge this recommendation, first, because it is well known that many artists performing in the United States have sent and are now sending large sums of our American dollars to assist nations in the conflict against us; second, because we have great American artists who stand equal to many of the foreign artists; and third, because this is the time of all times when we have an opportunity to demonstrate the great value of American talent and to show our people and the world that musically we are second to none.

"We recommend that a copy of the drafted resolutions be sent to every club and manager in the State who engages musical artists and that the clubs be requested to ask the managers to submit artists who are citizens of the United States, or of countries which are not at war with the United States, for the season of 1917-18."

San Francisco musicians on vacation at Carmel gave a highly successful concert for the benefit of the Red Cross. Tina Lerner, the pianist, displayed her ability as a vocalist, with her husband, Vladimir Shavitch, as the accompanist. She sang Bemberg's "Chant Indou" and other songs in a way that won high praise. Others on the program were Horace Britt, cellist, and Alan Bier, pianist. Mr. and Mrs. Alfred Hertz, motoring over from their summer home at Pebble Beach, were among the guests.

Sufficient money has been raised to make it certain that the San Francisco Symphony Orchestra will be continued in existence during the coming year.

The San Francisco Musical Club, Maude Wellendorf, president, is making extensive plans for next season, with the program committee consisting of Olive Hyde, Mrs. Cecil H. Stone, Mrs. Charles Ayres, Mrs. A. J. Hill, Estelle Southworth and Mrs. William Randall. On

the reception committee are Mrs. Wallace Wheaton Briggs, Mrs. John B. Tufts, Mrs. John McGaw, Mrs. Randolph V. Whiting, Elsie Sherman and Mrs. S. L. Braverman. Army and Navy program work will be carried on by the club, under the direction of Florence Hyde, Mrs. Louis Mullgardt and Mrs. Randolph V. Whiting.

Edwin Lemare played his own "Marche Héroïque" at last Sunday's organ recital in the Auditorium, the program further including the Brahms Hungarian Dance No. 1, Mendelssohn's Sonata No. 1, the "Tannhäuser" Overture and other compositions.

Phyllida Ashley, a young San Francisco pianist who has just returned from the East, gave a recital in the St. Francis Hotel last evening. She won success in

MISS CRAFT SCORES IN CIVIC CONCERT

Soprano Sings Verdi and Puccini
Arias Splendidly—Monteux
Conducts Grieg Well

The presence of Marcella Craft as soloist lent added interest to the concert of the Civic Orchestral Society on Wednesday evening, June 27. The American soprano, whose appearances in New York City are all too few, sang the "Ah fors è lui" aria from Verdi's "Traviata" and the "Mi chiamano Mimi" from the first act of Puccini's "Bohème" and won an ovation after each, being brought back to the stage a round of times, so that she might have added several extras were she the type of singer who revels in that kind of thing.

Miss Craft refrained and acknowledged the applause graciously. At the opening of the second part of the program she sang "Columbia, the Gem of the Ocean." Whether she sings Verdi or Strauss this true artist is always interesting; she interpreted the hackneyed "Traviata" air with a penetration of its musical spirit—so often neglected by its unalloyed *coloratura* exponents—and made it a vital bit of music. She knows the value of facial expression and in both arias added to her delivery therewith. She was in splendid voice, her high C's and B flats being thrilling.

Under its new conductor, Pierre Monteux, the orchestra played the "Oberon" Overture, Wagner's "Siegfried Idyll," Dukas's "Sorcerer's Apprentice," four Grieg Norwegian Dances and Saint-Saëns's "Marche Héroïque." Mr. Monteux did his best work of the evening in the Grieg dances, the fourth of which, in D Major and Minor, is one of the best compositions Grieg ever wrote. There was all too little contrast in his reading of the Dukas piece, which we in New York hear played thrillingly by our own Philharmonic. Arriving after the program's second number, we learned that the wonderful "Siegfried Idyll" and the "Oberon" preceding it were given most disappointingly, the former without a vestige of its poetic loveliness, the latter in a conventional and undistinguished manner. As for Mr. Monteux's inadequate accompaniments for Miss Craft, it is sincerely to be hoped that the conductor will be able to accompany singers better before fall, when he assumes his post as conductor of the French operas at the Metropolitan Opera House.

A. W. K.

Sunday Evening Concert
Last Sunday evening's concert illustrated once more Mr. Monteux's singular ineptitude in program-making and supplied likewise an ironic commentary on the perfunctive managerial insistence that the music performed at last summer's series exceeded the mentality of warm weather crowds. The "Meistersinger"

concert during her absence, and last night's program, with Beethoven's "Sonata Appassionata" and compositions by Schumann, Chopin, Paderewski and others, revealed great talent well directed.

THOMAS NUNAN.

Opening Sessions of California State Teachers Convention

(By Telegraph to MUSICAL AMERICA)

SACRAMENTO, CAL., July 2.—The seventh annual convention of the California State Music Teachers' Association opened on Friday afternoon in William Land Auditorium. Excellent papers were read at the opening sessions by William Edward Chamberlain of Berkeley, whose subject was "The Ethics of the Music Profession," and Warren D. Allen, dean of the Pacific Coast Conservatory, of San José, who chose as his subject "The General Needs of the Music Teacher."

and "Egmont" overtures and the ballet music from "Prince Igor" offered no reason for remonstrance, but what warrant the new conductor had for presupposing a facile popular appeal for the allegretto movement of César Franck's Symphony or for Debussy's ethereal impressionism and mystic suggestiveness as embodied in the tone pictures "Nuages" and "Fêtes," defies imagining. But even if these compositions could be construed as suitable for the occasion, Mr. Monteux should have realized how entirely out of frame and focus they must be in surroundings detrimental not only to the subtle, intimate moods they should evoke, but destructive to the peculiar charms and delicacies of the musical fabrics as such. It has been said that this conductor's interpretations of Debussy earned him a good deal of complimentary notice abroad. Yet the two "Nocturnes" he essayed last Sunday hardly accounted for his European favor. The impalpable poetry and the keen imaginative essence of this music eluded him altogether, while of the spiritually concentrated significance of Franck's transcendent symphonic page he appeared to have slight conception.

Of the remaining orchestral pieces the most satisfactory by far were the Borodine dances, with which Mr. Monteux has had abundant experience in his connection with the Russian Ballet. The "Meistersinger" prelude, on the other hand, came in for a raucous, leaden-handed performance, in which the splendidly constituted orchestra sounded persistently crude and ill-balanced.

Claudia Muzio was the evening's soloist. The soprano sang the "Vissi d'Arte" and *Aida*'s third act aria in the fashion she has made familiar at the Metropolitan, and as her patriotic contribution "My Country, 'Tis of Thee" and "The Star-Spangled Banner." For each the large audience applauded her stormily and induced her to give several encores. If the orchestral accompaniments furnished by Mr. Monteux in the various operatic airs figuring on these programs are a fair specimen of his skill in this direction opera-goers can anticipate some remarkable exhibitions next winter.

H. F. P.

Applications for places in the enlarged chorus of the National Opera Club of America are now being received by Baroness Katherine Evans von Klenner, president of the club. Romualdo Sapiro, formerly of the Metropolitan Opera Company, will be the chorus instructor.

Pierre Douillet of San Francisco gave an engaging recital of French piano music and on Saturday the program included a vocal round table conducted by Lawrence Strauss of Berkeley. Julius Rehn Weber of Berkeley gave a lecture on "Community Music and Music in the Public Library," with illustrations. Charles Louis Seeger, professor of music at the University of California, spoke on "Modern Music."

Daniel Gregory Mason of New York contributed a discussion on "The Listener's Share in Music," while Carl E. Seashore, dean of the State University of Iowa, delivered an informing lecture on "The Psychology of Musical Talent." Saturday's program was ended by a concert given by Mrs. Loleta L. Rowan, contralto, of San Diego, Mrs. Seeger, violinist, and Mr. Mason, composer-pianist.

On Sunday evening the delegates listened to a sacred concert given by Albert C. Conant, organist, of San Diego, and Mrs. L. J. Selly, contralto, of Los Angeles.

The convention was financed by the local Chamber of Commerce. The attendance was exceptionally good. The convention closes to-morrow night.

LENA FRAZEE.

PERCY GRAINGER NOW EARNS \$36 WAGES AS AN ARMY OBOIST



Photo by Bain
Percy Grainger Trying Out His New Oboe in the Army. Don't Look for His Long Hair—It's Gone!

Percy Grainger's check from the Canadian war department amounts to \$36 a month, now that he is rated as a third class musician, as oboist in the army. But this amount is deceptive, for it must be remembered that Mr. Grainger is permitted to give recitals for benefit purposes, thus earning many thousands of dollars for the war.



GEORGE ROBERTS

Pianist—Accompanist

SYRACUSE Post-Standard

"Throughout the program Mr. Roberts provided most acceptable accompaniments."

SYRACUSE Journal

"The playing of George Roberts, the accompanist, was of singular delight."

ROME, N. Y., Sentinel

"The accompanist, Mr. Roberts, is entitled to much credit for the success of the recital. In every number he showed his complete mastery of the instrument."

WATERTOWN Daily Times

"Too much cannot be said of George Roberts, the accompanist. He is a player of rare excellence and his accompaniments are most sympathetic."

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ALBANY, N. Y.—Mrs. Frank Scofield has been engaged as choir director and soloist at the First Baptist Church.

BRANFORD, CONN.—A piano recital was given by the pupils of Katharyne E. Blatchley for the benefit of the Red Cross recently.

TACOMA, WASH.—Bessie Hard presented her piano pupils in two attractive recitals given at her residence studio, on June 14 and 17.

BANGOR, ME.—Recent recitals here have included appearances by the piano students of Harriett L. Stewart and the violin students of Mary C. Weston.

BOSTON.—Elizabeth Kinney Hull of Boston will spend July, August and September in Dublin, N. H., where she will teach a large class of piano pupils.

BRIDGEPORT, CONN.—The piano pupils of Harriet Benham gave a recital on June 28 at the home of their teacher. Bella Lundberg, soprano, and Emanuel Ahlberg, bass, were the assisting artists.

BOSTON.—Margaret Gorham Glaser, with her pupils in solo and ensemble piano playing, recently gave an interesting musicale at the Hotel Vendome, this city.

HUNTINGTON, MASS.—Albert W. Smith, music supervisor at Huntington, has been appointed to the directorship of the Public School Music Department of Auburn, Me.

YORK, PA.—A delightful program was given on June 28 by the piano pupils of Emma Bosshart. Assisting were Mr. and Mrs. John F. Messinger, baritone and soprano, two prominent local soloists.

MARIETTA, O.—A soiree musicale was given recently in connection with St. Mary's High School commencement. The orchestra of the school offered several numbers.

FLEMINGTON, N. J.—A program of compositions by Norman Landis, organist and choirmaster of the First Presbyterian Church, was presented before the Flemington Woman's Club recently.

NEW HAVEN, CONN.—The annual recital for the New Haven School of Music was given Thursday evening, June 28, at the Center Church House, for which an interesting program was arranged.

GRAND RAPIDS, MICH.—"Music helps socialize a school more than any other subject," said Supt. John H. Francis of Columbus, Ohio, speaking before the recent conference of music supervisors in this city.

ALBANY, N. Y.—Eileen Castles, soprano, assisted by Signor Philip Sevasta, harpist, and Lee Cronican, pianist, gave a concert Wednesday and Thursday evenings in St. Andrew's Hall for the benefit of the Woman's Relief Corps.

SCHENECTADY, N. Y.—The pupils of Louisa Pennington, assisted by Meneada Spencer, soprano, and Arthur J. Van Alstyne, violinist, gave a recital Monday evening at the Stanford Methodist Church.

GUNNISON, COL.—The annual faculty concert at the Colorado State Normal School took place on June 22, an admirable program of vocal, piano and violin numbers being presented before a large audience.

SEATTLE, WASH.—Louise Merril Cooper and assisting artists gave a concert at Bellingham on June 13 in aid of the Belgian Relief fund. Ernest Elwyn Fitzsimmons, violinist, appeared in a Red Cross benefit concert recently in Olympia.

BROOKLYN, N. Y.—Josephine Dowling, soprano, and Henry Rowley, baritone, were featured at the first open air vocal and motion picture entertainment under the auspices of the People's Institute of Brooklyn, held at City Park on June 20.

BOSTON.—Mrs. Henrietta Hascall, well-known vocal teacher of this city, has discontinued her classes until fall and gone to her country home in Alton, N. H., near Lake Winnepesaukee, where she will spend the summer season.

BOSTON.—Pauline H. Clark, the well-known singing teacher of this city, gave the final in her series of pupils' recitals at the Hotel Cluny on Saturday afternoon, June 23. A varied and interesting program was creditably presented by a long list of students.

WEBSTER, MASS.—Raymond Havens, the accomplished pianist of Boston, has opened his summer home here, "Havens' Nook," which is located in a delightful spot on the shores of the "lake with the long name." Mr. Havens will spend his entire summer vacation here.

ROCKFORD, ILL.—Announcement has been made by Mr. and Mrs. Alexander McLaren of Rockford, Ill., of the engagement of their daughter, Sarah Beth McLaren, a well-known violinist, and pupil of Sevcik in Vienna, to Homer Miller of Terre Haute, Ind.

ALBANY, N. Y.—Frank J. McDonough, supervisor of music in the Rensselaer public schools, announces a course of six lectures on vocal music at the summer school for parochial school teachers at the Vincentian Institute, Albany, during July.

SCRANTON, PA.—The annual song recitals by the pupils of John T. Watkins were given June 27 and 28 at the Casino Hall. The Schubert Quartet and the Scranton Ladies' Musical Club assisted in an interesting program. Frieda Nordt and Mrs. Helen Bray Jones were at the piano.

BAYONNE, N. J.—In recognition of his services for twenty-five years as organist and choirmaster of the First Reformed Church, a reception was given recently for William Till. The most ambitious undertaking of Mr. Till's forces this year was the presentation of Maunder's cantata, "Olivet to Calvary."

TROY, N. Y.—Elizabeth St. Ives of New York, a concert singer and former soloist in the First Baptist Church of Plainfield, N. J., has been engaged as soprano soloist by the music committee of the First Presbyterian Church. Mrs. George Perkins of Albany has been engaged as soprano soloist of the First Methodist Church of Schenectady.

NEW YORK CITY.—A concert was given by the Orchestral Society on June 25 at Wadleigh High School Auditorium, the soloist of the evening being Maurice Helfand, a young violinist, who displayed insight and real feeling in his playing of the Bruch G Minor Concerto. Bernard Lewis supplied sympathetic accompaniments.

TROY, N. Y.—The Y. W. C. A. orchestra gave a musicale in the assembly hall Thursday evening. Those who took part in the program were Laura Ridley, alto; Corinne McCullough, cellist; Lucy Faljian, violinist; Elva Vincent, cornetist; Mrs. C. F. Toomey, soprano; Anna Geisler, violinist; Rita Provost, pianist.

BOSTON.—General manager and Mrs. Ralph L. Flanders entertained members of the Senior Class of the New England Conservatory of Music on Thursday evening, June 21, at their home in Brookline, Mass. This reception given by Mr. and Mrs. Flanders was one of the events in a list of interesting commencement functions at the aforementioned institution.

NEW YORK CITY.—Harry Patterson Hopkins, organist and director of music at the Savoy Theater of this city, has been engaged to play the organ at the Fort Washington Reformed Church during the month of July. In addition to Mr. Hopkins's duties as director of the Savoy Symphony Orchestra, he is also organist of the Eighth Avenue Synagogue in Brooklyn.

GALESBURG, ILL.—The senior class of Knox Conservatory of Music appeared in an interesting recital at Beecher Chapel on June 9. Those appearing were Hazel Atherton, Verda Bader, Helen Eastes, Mabel Moore and Pearl Williamson of the piano department; Lewis Evans, organ department, and Florence Davis, Susan Guthrie, Faithe Hague and Carl Swanson of the vocal department.

BRIDGEPORT, CONN.—The piano students of Jennie Margaret Hawley gave a recital on June 28 at the Sanford Homestead. Mrs. Ethel Pollard Hubbard was the assisting artist. Miss Hawley was assisted by Rosalind Robinson, Doris Bryant, Helen Wheeler, Evelyn Teel, Margaret MacDonald, Marion Henshaw, Louise Atwater and Elizabeth Seeley.

YORK, PA.—An audience numbering more than 400 music-lovers attended the recital of vocal pupils of Mrs. T. Edward Dromgold, held on June 28 in the Union Lutheran Church. Accompanying the singers were Mae Brodbeck and Esther Plitt, pianists. Piano pupils of Mary Bond appeared in an admirable recital on June 28. Mary Hake was the vocal soloist.

HUNTINGTON, MASS.—Laura Cram has been elected supervisor of music for the public schools of Huntington, Russell, Blandford and Montgomery to succeed A. W. Smith, who has resigned to accept another position. Miss Cram has taught music in the public schools of Beverly and for the past year has been studying in Montreal, P. Q. She goes to Huntington well recommended.

SEATTLE, WASH.—A complimentary concert to the blind of Seattle and Everett was given at the Washington Annex on June 23. Two blind musicians taking part were George Bailey and Louis Drentwatt, pianists. Teachers presenting pupils in recital during the week were A. W. Whistler, Florence B. Smith, Mme. Olga C. Kuhlman, Cara E. Story, piano; Thomas H. Ryan, Montgomery Lynch and Grace E. Claypool, voice.

NEW BRITAIN, CONN.—Under the leadership of Fred W. Latham, the combined choirs of the First Baptist and the Swedish and German Baptist Churches rendered the cantata, "The Daughter of Jairus," on June 24, at the First Baptist Church. The Freestone Club was responsible for the affair, and the soloists were Mrs. H. E. Horton, soprano, and H. P. Stedman of Hartford, tenor. The work was well done and was greatly appreciated by a large audience.

BOSTON.—The Copley Quartet of this city, consisting of Raymond Simonds and Everett Clark, tenors; Edward MacArthur, baritone, and Oscar Hunting, basso, sang the refrain to "The Battle Hymn of the Republic," which was recited to-day (June 22) for the benefit of the American Red Cross on Boston Common by Julia Arthur, the well-known actress. Miss Arthur and the Quartet received an ovation from a tremendous crowd.

HARRISBURG, PA.—The twenty-fourth commencement exercises of the Harrisburg Conservatory of Music, Prof. J. Decevee, superintendent, was held on June 26 in the Technical High School Auditorium. A large audience attended. The first honors in harmony were awarded to Marian Amelia Douglas; second honors in harmony to Ada Belle Gross; first honors musical history, Marguerite Rosella Snelbaker; second honors musical history, Mary Margaret Moyer.

MANCHESTER, N. H.—Mme. Cara Sapin, the well-known operatic contralto, who has been conducting a class of voice students here during the past season, presented her pupils in recital at City Mission Chapel on Wednesday evening, June 20. The singers were: John Fifield, Lila Fish, Mrs. Berthilda Pi- chette, Marion Fairbanks, Bertha Woods, Blanche Blondin, Eva Ploudre and Beth Garmon, all of whom were warmly applauded for their commendable vocal attainments.

BOSTON.—A violin recital was given by the pupils of Clarence Cameron White at St. Mark's Church on June 28. Among those who appeared were Mr. Davis, Libbie Johnson, William White, Edward W. Wilson, Evelyn Robinson, Miss N. Coleman, F. Quarrells, Zaida Palmer, T. D. Johnson, C. Rogers, Mary Brown, Mary McCain, Mr. Martin, Mrs. C. Christian, Mr. Jenkins, Miss Poindexter, Miss Lettman, Eva Marshall, Beatrice Nichols, E. Carrington, Mrs. B. Brooks, Harry Webb and Mr. Harrell.

CHATTANOOGA, TENN.—The Ernest Gamble Concert Party celebrated July 4 with a patriotic concert at the Boulder (Col.) Assembly, where it gave a series of three concerts. On July 8 a sacred and patriotic concert will be given at Ames, Iowa, the seat of the State College. The Gamble Party will appear at Battle Creek for the ninth time July 10 at Greenfield, Ohio, Aug. 4; Meadville Pa., Teachers' Institute, Aug. 21. Incidentally, the company will give a number of Red Cross benefits.

PIQUA, OHIO.—The annual concert by the violin pupils of W. E. Simpkinson was given in the High School Auditorium on June 25. Bertha Falk, soprano assisted. The accompanists were Mrs. R. D. Spencer, Ruth Core, Lillian Hauschildt, Margaret Whitmer, Helen Ernsberger and Mabel Snyder. The soloists were Virginia Gilbert, Edwin M. Walker, Rose Geiger, Corena Shoe, Bertha Falk, Robert Coleman, Lenn Latham, John Stubbs, Guy Hartle, Eugene Core and Jeanette Jones. A student orchestra also performed.

BANGOR, ME.—The Schumann Club held its annual outing, combined with a very animated business meeting, on June 27 at the Clark Bungalow in Hampden. Those present were Anna Strickland, president of the club; Mrs. Alton Robinson, Anna Crosby, Josephine Wiggin, Mrs. F. T. Persons, Mrs. H. L. Jewell, Mrs. Mary A. Murphy, Mrs. Charles L. Winchester, Mrs. Oliver Hall, Mrs. Robert Clark, Mrs. Everett Sylvester, Mrs. Charles W. Mullen, Ruth Libby, Helen Day, Mary Hayford, Evelyn Holyoke, Mary Brown, Helena Tewksbury and Mary Pendergast.

ROCKFORD, ILL.—A costume recital at Rockford, Ill., which attracted more than a capacity audience was that given June 20 by advanced pupils in dancing of H. A. Hemphill, assisted by Sarah Beth McLaren, violinist, who played "Zieg-eunerweisen" by Sarasate, wearing Spanish costume; and Helen Patrick Fish, mezzo-soprano, in groups of French bergerettes and pastourelles, in the costume of 1668. Elizabeth Cohoes Short and Mr. Hemphill gave modern and gypsy dances; Dorothy Schulein gave an interpretative dance, "Woodland Sprites," and other pupils of Mr. Hemphill gave a pantomime, "The Queen of Egypt."

WASHINGTON, D. C.—The piano pupils of Mabel Linton appeared recently in an ensemble program. Those taking part were Stewart Phillips, Ralph Norton, Grier Linton, Clarence Porter, Hillis Boynton, Max Quiglet, Florence Stevens, Elizabeth Goodloe, Deas Adams, Evelyn Smoot, Alice Brown, Rose Killian, Agnes Goodloe, Thelma Brown, Pauline Lewis, Eleanor Lewis, Gertrude Smallwood and Gertrude Phillips. Medals for improvement were won by Agnes Goodloe, Gertrude Phillips and Gertrude Smallwood. The students were assisted by Grace M. Bromley, reader, and George E. Anderson, tenor.

CHARLES CITY, IOWA—The members of Boys' Band are "doing their bit" in a most patriotic and generous manner. They gave their services by playing both afternoon and evening on Registration Day, on Memorial Day, for the flag raising at the Elks' Home and for three Red Cross Fund rallies in the past four weeks. At the last rally at the end of their band concert, the Red Cross Fund executive committee presented each boy in the band with one of the badges lettered, "I Have Given." The Boys' Band is composed of forty-two boys, the youngest being twelve years of age. It is the youngest boys' band in the state, and has been organized two years, during which time they have played at several state conventions and fairs in different parts of Iowa.

WASHINGTON, D. C.—Pupils' recitals have been the order in Washington musical circles recently. Students of Claude Robeson who were heard were Kathryn Dowling, Dorothy Shore, Agnes Steuart Newmeyer, Eleanor Maxwell, Mae Keller, Constance Church, Elizabeth Edmonds, Esther Goodpasture, Harvey Mansfield, William Bradford, William Ellenberger, Barrett Knock, Kendall Hoyt, Thomas Parks, Elmore Johannes, James Mansfield, Robert Proctor and Lawrence Glover. The students were assisted by Arthur Gorbach, baritone, and the quartet of the Mount Pleasant Congregational Church, where Mr. Robeson is organist. Another interesting program was given by the pupils of Marie McCourt, those taking part being Helen Sebastian, Teresa O'Neal, Emerson Meyers, Mabel Bowie, Helen Noyes, Louise Brown, Augusta Mayer, Marguerite McDonough, Hedwig Zoellner, Iolanda Guiliani, Ruth Greene, Assunta Sari and others.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

BAKER, Martha Atwood—Lockport, N. Y., Oct. 4.
BIGGS, Richard Keys—Chautauqua, N. Y., July 10, 12.
BLACK, Temple—Cliffhaven, N. Y., July 23, 24.

LUND, Charlotte—Seattle, Wash. (Norwegian Festival), Sept. 1 and 2.

MILLER, Reed—Redpath Chautauqua, Georgetown, Ky., July 7; Shelbyville, Ky., July 9; Bedford, Ind., July 10; Bloomfield, Ind., July 11; Terre Haute, Ind., July 12; Danville, Ind., July 13; Newcastle, Ind., July 14; Anderson, Ind., July 16; Marion, Ind., July 17; North Manchester, Ind., July 18; Fort Wayne, Ind., July 19; Angola, Ind., July 20; Goshen, Ind., July 21; South Bend, Ind., July 23; Coldwater, Mich., July 24; Kalamazoo, Mich., July 25; Battle Creek, Mich., July 26; Ypsilanti, Mich., July 27; Port Huron, Mich., July 28; Lapeer, Mich., July 30; Flint, Mich., July 31; Saginaw, Mich., Aug. 1; Alma, Mich., Aug. 2; St. Johns, Mich., Aug. 3.

SUNDELIUS, Marie—Tacoma, Wash. (Swedish Festival), Sept. 1 and 2.

ENSEMBLES

CITERION QUARTET—Geneseo, N. Y., July 7; Canandaigua, N. Y., July 8; Moravia, N. Y., July 10; Cortland, N. Y., July 11; Cazenovia, N. Y., July 12; Camden, N. Y., July 13; Fort Plain, N. Y., July 14; Dolgeville, N. Y., July 16; Herkimer, N. Y., July 17; Cooperstown, N. Y., July 18; Cobleskill, N. Y., July 19; Oneonta, N. Y., July 20; Walton, N. Y., July 21; Greene, N. Y., July 23; Norwich, N. Y., July 24; Hamilton, N. Y., July 25; Oneida, N. Y., July 26; Clifton Springs, N. Y., July 27; Naples, N. Y., July 28; Ovid, N. Y., July 30; Geneva, N. Y., July 31; Newark, N. Y., Aug. 1; Williamson, N. Y., Aug. 2; Wolcott, N. Y., Aug. 3; Fulton, N. Y., Aug. 4; Oswego, N. Y., Aug. 6; Adams, N. Y., Aug. 7; Carthage, N. Y., Aug. 8; Philadelphia, N. Y., Aug. 9; Ogdensburg, N. Y., Aug. 10; Gouverneur, N. Y., Aug. 11; Potsdam, N. Y., Aug.

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ish Festival), July 12; Seattle, Wash. (Swedish Festival), July 13.

Van der Veer, Nevada—Redpath Chautauqua: Georgetown, Ky., July 7; Shelbyville, Ky., July 9; Bedford, Ind., July 10; Bloomfield, Ind., July 11; Terre Haute, Ind., July 12; Danville, Ind., July 13; Newcastle, Ind., July 14; Anderson, Ind., July 16; Marion, Ind., July 17; North Manchester, Ind., July 18; Fort Wayne, Ind., July 19; Angola, Ind., July 20; Goshen, Ind., July 21; South Bend, Ind., July 23; Coldwater, Mich., July 24; Kalamazoo, Mich., July 25; Battle Creek, Mich., July 26; Ypsilanti, Mich., July 27; Port Huron, Mich., July 28; Lapeer, Mich., July 30; Flint, Mich., July 31; Saginaw, Mich., Aug. 1; Alma, Mich., Aug. 2; St. Johns, Mich., Aug. 3.

Tollefson Trio—Dixon, Ill., July 31; Wooster, Ohio, Aug. 3; Winona Lake, Ind., Aug. 9; Shelbyville, Ind., Aug. 12; Lancaster, Ohio, Aug. 16; Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21.

MR. BRADY'S SUMMER WORK

New York Vocal Teacher Goes to Denver to Conduct Five Weeks' Course

William S. Brady, the prominent vocal teacher, left New York on Friday, June 29, for Denver, Col., where he will, upon his arrival, teach voice for five weeks. Mr. Brady went to Denver last summer for the same period of time at the request of his pupils, Mrs. Bessie Dade Hughes and Mrs. Florence Lamont Abramowitz, both well known Denver singers. While there he won warm favor as a teacher, many Denver teachers and singers working with him. This year he is to teach in Mrs. Hughes's studio. His pupils will comprise many of Mrs. Hughes's pupils and prominent Denver professional singers. On his way East in August he will visit friends in Cincinnati, where he went to college and also received his musical education at the College of Music, prior to his study abroad under Vannini and Lieban.

On Wednesday noon, June 27, a "surprise luncheon" was given Mr. Brady by some thirty of his pupils and friends at Churchill's. Mr. Brady was ushered into the private dining room at one o'clock by Ludwig Wielich, manager of the Salsomaggiore Dry Fog Institute and found his friends all seated at the banquet table gathered to honor him prior to his departure for Denver. Mr. Wielich made a brief address of welcome.

SEAGLE RESUMES CLASSES

Saturday Night Concerts to Be Feature of Summer's Work at Schroon Lake

SCHROON LAKE, N. Y., June 27.—Saturday night concerts will form part of the work of those who are studying with Oscar Seagle this summer. One object is to give every pupil relief from continuous work on exercises which, though necessary, become monotonous at times.

Each week three or four of the students will have certain songs assigned to them, which they will prepare under the supervision of competent coaches and which they will sing on Saturday evening before the other pupils and their guests.

With the coming of better weather Mr. Seagle finds himself busier and busier. Already fourteen pupils from all parts of the country, even to far-off California, are here and every train brings its quota.

"A FULL HONEYMOON"

Dr. Anselm Goetzl's Light Opera to Have Première at Los Angeles

Dr. Anselm Goetzl, Viennese composer and conductor, left New York early this week for Los Angeles, where his light opera "A Full Honeymoon" will be produced by Oliver Morosco. The piece is a musical version of Avery Hopwood's farce "Sadie Love," Mr. Hopwood having collaborated with Mr. Morosco in writing the libretto from the original play. The rehearsals are to be under the composer's personal supervision and will begin about July 20. The production will be made late in August, and Dr. Goetzl will himself conduct the première.

His *opéra comique* "Les Précieuses Ridicules," after the Molière play, a work which has been well received abroad, will be given its first American production in the fall by the Society of American Singers, of which Albert Reiss is director.

Edith Baxter Harper and Ruth Percy Appear with Treble Clef

At the concert of the Treble Clef Club of the Y. W. C. A. at Memorial Hall, Brooklyn, on Friday evening, June 15, Edith Baxter Harper, soprano, scored a notable success in Gounod's "Gallia" and in a group of songs by Gilberté, Chopin, Chaminade, Wayne and Woodman, as well as in the "Un Bel Di" aria from Puccini's "Butterfly." She was earnestly applauded and gave several extras. Ruth Percy, contralto, also won favor in solo offerings. Under the direction of Earle A. Wayne, the chorus sang compositions by Mendelssohn, Cowen, Purcell and Ingraham effectively.

PHILADELPHIA HEARS WORKS OF NATIVES

New Compositions of Herbert, Zechwer and Tily Offered at Willow Grove

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, July 2, 1917.

THE outdoor musical season is now in full swing and engaging programs arranged at the various parks are attracting multitudes of rapt listeners. Victor Herbert and his excellent orchestra is drawing crowds to Willow Grove. Four splendid concerts were given there Thursday afternoon and evening with the Strawbridge and Clothier chorus as the special feature. This organization, under the tutelage of Herbert J. Tily, was heard in several new works by Victor Herbert, Camille Zechwer and Herbert J. Tily, the last two mentioned being composers of well known local reputation. The afternoon program comprised three new Zechwer compositions, the "Misicianza," a stirring patriotic work for chorus, solo and orchestra; "When the World Was Young" and "The Land of the Free," Mr. Zechwer capably directing his own offerings, which revealed much melodic charm. "Gloria in Excelsis," composed and conducted by Mr. Tily, fittingly closed the afternoon program.

"The Captive," a cantata by Herbert, was reserved for the principal offering of the evening. This work is intensely dramatic and represents one of the strongest efforts of Mr. Herbert in this direction. It was given an excellent presentation which earned for him protracted and enthusiastic applause. The orchestra played with its usual high degree of proficiency and the chorus sang with admirable precision and tone volume. The distinguished soloists were May Ebery Hotz, soprano; Marie Stone Langston, contralto, and Horace Hood, baritone. They sang convincingly and gave effective presentations of the parts assigned to them.

Anne Harrison, a pianist of exceptional ability, was heard in recital Saturday evening. Her numbers were well chosen and interpreted with marked skill. Grace A. Wade, a talented soprano and pupil of Katherine Rosenkranz, was the assisting soloist. She sang effectively songs by Protheroe, Whelpley, Lehman, Rogers and Rubner, disclosing a voice of wide range and purity. M. B. SWAAB.

DR. FERY LULEK'S PLANS

Baritone in Wyoming This Summer—To Appear in Concert Next Season

Dr. Fery Lulek, noted baritone and member of the faculty at the Cincinnati Conservatory of Music, was a visitor to the new executive offices of MUSICAL AMERICA last week while in New York on a brief visit. He has put to his credit the busiest teaching season in his career, his class numbering one hundred, in addition to which he has managed to make a number of concert appearances, among them one at the recent Biennial at Birmingham, when he was most favorably received.

Dr. Lulek left New York on Tuesday, July 3, for his summer vacation, going to Buffalo, Wyo., in the Big Horn Mountains, where he will go camping and fishing. After a period there he goes to California for a stay and returns in the fall to his post in Cincinnati. During the coming season he will be heard in concerts, his bookings being arranged by Ella May Smith of Columbus, Ohio.

New Composition by John Orth Given at His Worcester Recital

WORCESTER, MASS., June 22.—An occasion of much interest to lovers of music in the city was the appearance here recently of John Orth, composer and pianist, of Boston, as guest of the B Sharp Club at its meeting in the Assembly Hall of the Hultman-McQuaid Conservatory. The feature of the program was Chopin's E Minor Concerto, which Mr. Orth played with admirable technique and interpretation. Phyllis H. Lations, president of the club and a pupil of Mr. Orth, was at second piano. The noted guest also gave an interesting talk on Liszt, with whom he studied in Berlin many years ago. Particularly well received was Mr. Orth's "Mermaid Song," dedicated by the composer to Miss Lations, who played it from the manuscript.

T. C. L.

Some Musical Reminiscences of Daniel Frohman

Noted Theatrical Manager Recalls the Days When the Metropolitan Opera Company Used the Stage of the Lyceum Theater for Rehearsals—Heard Sembrich and Eames Through an Opening in the Wall Looking Down Upon the Stage from His Office

By HARRY BIRNBAUM

IF Daniel Frohman were a musical instead of a theatrical manager his keen personal interest in music and musicians could not be greater. A long list of musical acquaintances and friends and a banner record as a concert-goer and opera devotee are merely external evidences of the part that music plays in Mr. Frohman's life. There is a more subtle spirit of freemasonry in Mr. Frohman's relationship with musicians that is easy to detect after you have spoken with him for a short while.

A Jap valet ushered me into Mr. Frohman's offices at the top of the Lyceum Theater. A host of pictures of stage celebrities, paintings, framed programs of plays of by-gone days covered the walls of the picturesque rooms (and a stage library) gave fleeting glimpses of significant spots in New York's theatrical history.

Mr. Frohman was busily engaged in reading a manuscript as I entered. As he beckoned me to a chair, he began the conversation in a somewhat apologetic way, saying, "Of course, I know very little about music technically. I can only tell you that I love music and get great pleasure and inspiration from it. Symphonic music is my favorite."

Mr. Frohman's Musical Friends

Mr. Frohman is a familiar figure at the concerts of the Symphony Society and the New York Philharmonic. Among the conductors whom he counts as his personal friends are Artur Bodanzky, Josef Stransky and Walter Damrosch. He was also intimately acquainted with the late Gustav Mahler. With these musicians Mr. Frohman discussed program making and general topics of musical interest. In fact, for three years he was president of the New York Symphony Society.

Mr. Frohman is particularly fortunate in his opportunities for listening to music. For example, when the little classic comic operas were being given recently at the Lyceum Theater, Mr. Frohman was an unobserved spectator and listener. He accomplishes this feat by means of an especially built trapdoor which opens in the wall of his office and gives him a view and a hearing of what goes on below on the Lyceum stage.

How He Listens to Music

As he showed me this opening Mr. Frohman remarked, "When there is music in the theater I leave this door open, so that the strains may enter as I work at my desk. It is tremendously inspiring. When the Metropolitan Opera Company used the Lyceum Theater stage for rehearsals years ago, I had the privilege of hearing many of the finest singers, Sembrich, Eames, Farrar and others. The orchestral rehearsals gave me the greatest pleasure, as I am more inclined to instrumental music. I listened to the lengthy rehearsals of Wagner, with whose music I am, of course, familiar."

Asked as to his special predilection in music, he said: "Well, one cannot go far astray with one's love for Bach,



Daniel Frohman, Distinguished in the Theatrical World as a Manager. He is an Ardent Music-lover and Has Been Closely Identified with the Musical Life of New York

Beethoven and Brahms. The Beethoven symphonies have for me a special dramatic as well as musical interest. One can construct in one's mind tragedies and dramas out of those pre-eminent achievements of Beethoven's genius. The Fifth Symphony alone is a work embodying as in a Greek tragedy, a soul conflict, only, unlike the Hellenic drama, it has the consolation of a happy and triumphant ending."

An Ardent Brahmsite

"As for Brahms, he stands for the last word in symphonic music. I don't wonder that Von Bülow called the first of his symphonies, 'the tenth,' since it embodies, as do the other three, the lofty and titanic grandeur of Beethoven's intellectual and emotional spirit. But, of course, I am not exclusively an adherent to any one form or style. I am an eclectic, so far as musical beauty goes. I do not care for technical expertness as shown in the aberrations of some of the moderns."

"There is a quality of style and appeal, from a genuine melodic standpoint, even in certain kinds of ragtime—appealing melody, syncopated to suit the simple ear, yet possessing a unique inventiveness and charm of melody."

Asked to name other classic favorites, Mr. Frohman said: "That is difficult.

They are all favorites. Tchaikovsky, though a Russian, has the universal appeal. It may be Russian music, but it is the invention of a man allied in feeling to that form of general art expression which appeals to all. Schubert, who reaches such lofty heights in his big C Major Symphony, Schumann, Mozart, all of them, reveal the splendor of their individualistic genius which will make their works endurable.

Loves Mendelssohn, Too

"And they say Mendelssohn is dead! Is there anything more beautiful in lyric delight than his wonderful oratorios, the

Many Famous Musicians Among His Friends—Discusses Program-Making with Stransky Damrosch and Bodanzky—Mr. Frohman a Familiar Figure at Symphony Concerts—Beethoven's Works Have a Dramatic as Well as a Musical Interest for Him

'Elijah' and 'St. Paul.' I regard them quite equal to Bach's 'Passion' and Handel's 'Messiah.' But this, of course, is only a sentimental view. But I could go on and particularize on other works—the great concertos for the piano and the violin—but what's the use? It would establish no novel predilection.

"I must confess the advantages I have had in my twenty-five years' acquaintance with Alexander Lambert, with whom, at the piano, I have passed many delightful hours. His playing of the gigantic Bach-Tausig Toccata and Fugue and his rendering of Chopin have been among my greatest pianistic memories.

"But what I meant to say is that I like music quite as well as I do the work of the theater."

AMBULANCE CORPS CONCERT

David Bispham and Reinold Werenrath Among Artists on Benefit Program

Among well-known musical artists who co-operated with theatrical headliners at a benefit for the Metropolitan Ambulance Corps held June 29 at the Manhattan Opera House, New York, were David Bispham and Reinold Werenrath. The former sang the dramatic Huss composition, "Seven Ages of Man," with compelling expression. Mr. Werenrath gave Forsythe's "O Red Is the English Rose" and Gustave Ferrari's "Flag of My Heart," Mr. Ferrari and H. Reginald Spier accompanying the patriotic number. It was enthusiastically received.

Directed by Arthur D. Woodruff, the University Glee Club sang "The Viking Song," "A Summer Evening" and Cook's "Swing Along," later singing the chorus to "The Battle Hymn of the Republic" to the recitation of the verses by Julia Arthur.

Mme. Galli Curci Narrowly Escapes Death in Auto Mishap

FLEISCHMANN, N. Y., July 2.—Mme. Galli Curci, prima donna of the Chicago Grand Opera Company, narrowly escaped death near here to-day when her automobile went over an embankment.

Her husband, Luigi Curci, the painter, was at the wheel. Among the other occupants of the car was Mario Maria, the Italian baritone. They escaped with a severe shaking up.

When Sarah Bernhardt resumes her tour next season, she will appear with concert artists, who will give musical numbers between her short plays.

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